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ART DIGEST

THE NEWS AND OPINION OF THE ART WORLD



Kneeling Woman:
Wilhelm Lehmbruck
Exiled by Hitler, Bought by
Modern Museum. See Page 8.

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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Within Golden Gate

OUT ON TREASURE ISLAND in San Francisco Bay art history is being made: the Palace of Fine Arts is outdrawing Sally Rand's Nude Ranch (the admission is the same). And when things of the spirit win a greater response from the general public than things of the flesh—beautiful flesh at that—then it is something more significant than the proverbial man biting the dog. It's a case of eating the blooming canine.

The reasons behind the remarkable record of about 8,000 people visiting the Palace of Fine Arts daily are, I believe, threefold: First, almost every phase of the world's art—from Renaissance Italy and T'ang China to modern Paris, from Louis XIV chairs to Raoul Dufy tapestries—are concentrated under one roof. Second, the exhibitions are beautifully installed and efficiently managed. Third, each of the divisions—Old Masters, Contemporary Americans, Contemporary Europeans, Pacific Basin Arts and Decorative Arts—is of the highest quality, and each division is dramatized by "headline" features. The Golden Gate exhibition is, far and away, the finest, most inspiring art display I have ever seen.

Considering the general quality and importance of the exhibition, the unfortunate decision of the jury awarding the \$2,500 first prize to Georges Braque's shop-worn *Yellow Cloth* is nothing less than a tragedy. This type of painting is as academic today, as negatively dated, as anything Kenyon Cox ever painted. It should have been awarded the prize back in 1915, when San Francisco held her other Fair and "modernism" was revolutionary, not reactionary. Art did not stop with the Armory Show. In 1939, if the jurors felt compelled to honor abstract patterns, why didn't they walk over to the Federal Building and pin the award on the American Indians who do the sand paintings. There, at least, is sincerity and true racial culture. The jurors couldn't have made a worse first prize designation had they flipped a coin. Maybe they did.

If the jurors, blindly following the Carnegie decision of last year, leaned so strongly toward the modern French, why didn't they honor Derain or Picasso? These, together with Vlaminck and Matisse (his honorable mention *Odalisque*), steal the show in the foreign contemporary section.

But if the jurors wished to recognize the fact that art has progressed during the past quarter century, they should have turned to the galleries devoted to the only living, significant art extant today, the contemporary Americans. Surely in the magnificent display assembled by Roland J. McKinney the jurors could have found a canvas worthy of their lucrative laurel. What of the canvases by Frederic Taubes, Paul Clemens, Yasuo Kuniyoshi (American winner), Doris Lee, Millard Sheets, Hobson Pittman, Julien Binford, Myer Abel, Lamar Dodd, Aaron Bohrod, Antonio Martino, Francis Speight, Maurice Logan, Eugene Trentham, Everett Spruce, or Henry Mattson, to mention but a few outstanding examples? (Others are listed on page 26.)

Aside from the old-line leaders (most of them are now 60 or better), there is nothing new in Old World art, as revealed at Golden Gate. The early pioneers still hold their own—Duchamp's *Nude* is by all odds the best abstraction in

the show, and the early Picassos are by far the best of the Spaniard's issue. But the youngsters are merely marionettes dressed in the raiment of Matisse, Cézanne or Derain, repeating over and over the old familiar formula, much in the manner that young Americans practiced artistic ventriloquism a few years ago.

Except for Holland and, to a lesser degree, Hungary, art abroad is pretty sad. The excellent Hofer is the best of the Germans; Beckman, with his disorganized, strident poster art, is the worst. England's exhibit is a combination of bad modernism and lifeless academicism. Norway and Sweden demonstrate anew that the Nordic can do nothing with two-dimensional Gallic modernism. Italy's art, save Chirico, has the washed out appearance of a suit sent to the cleaners once too often. The trivial Savery prize winner is the best of the Belgians. Mexico, the spark of revolution now snuffed out by totalitarian ideology, still leans on the reputations of Rivera and Orozco, with some assistance from Soriano and Ruiz. But most pathetic of all are the young Frenchmen, trying to escape the lengthening shadows of Cézanne, Matisse, Picasso and Derain.

To return to the misdirected \$2,500 plum. Here was opportunity for the jurors to do a little sound thinking and give the public some measure of art standard, something to stir their interest in the new, progressive art of contemporary America. They failed, and because of their failure all art suffers setback.

Eight thousand people daily visit the Palace of Fine Arts and most of them come away with the conviction that art, despite all the publicity, has not been able to venture beyond the experimental stage that was in full bloom before the Serb Princeps shot an Austrian Archduke and precipitated the First World War. The dangerous practice of designating one exhibit as "the best" in a show has this power to so warp the public's collective mind. And at the Golden Gate Exposition it is a new art public eager to learn.

The failure of the San Francisco jury to sense the trend of the times made all the more poignant the thrill I felt when I stepped from the contemporary foreign section into the midst of the contemporary Americans and realized with the full force of a driven fist that we have, here in America, a true native school of art—an art that is American not because of technique nor subject matter, but because of spirit. Technique is an international heritage, the spirit of great art is, and always has been, national. To produce great art the artist must feel; to feel he must be able to touch.

How weak are the arguments of the internationalists that such and such an American was influenced by such and such a Frenchman when one stands before this vital, pulsating native art. America is a national unity—not a race, it is true, but a people with common ties rooted in common ideals, struggles, aspirations. Driven back upon herself through the breakdown of Wilsonian internationalism, America has come into a lusty, self-sufficient maturity. And her artists, responding to art's historic role, are reflecting the thoughts and feelings of the people, reflecting sans modern French soufflé their time and their life.

The first definite proof that we have a true American art, after the long generations of foreign domination, came last Summer when the Paris critics handed down a general condemnation of the American show at the Jeu de Paume Museum. Had the verdict been otherwise, had American art suited the French taste, we would have known that our art was still French. Today, as the "American Scene" vitality is blended more and more with such aesthetic qualities as form, texture, design and color, the native American school is embarking upon its long-delayed "naissance." All of this the San Francisco jurors evidently missed.

Have we an American art? Go to Treasure Island.



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THE READERS COMMENT

Like Tower of Babel

Sir:—The recent attack by Harvey M. Watts on the New Bauhaus and Mr. Alfred H. Barr for his support of this school in the exhibition given it at the Museum of Modern Art cannot go unanswered. For Mr. Watts, in his caustic remarks, reveals his own standards and those of the major American art schools to whose defense he springs so gallantly with a clarity which would be embarrassing to him if he understood what Mr. Barr means in the seven listed points.

That he does not understand the meaning of the words is immediately clear to anyone who knows art education in the vastly widened perspective which the Modern Movement has given it. The statements he makes—and his defense of certain schools—date Mr. Watts as pre-modern, as belonging to that unfortunate period in our art history when the commonly accepted meaning of the words "design" and "composition" were synonymous, when "applied art" was limited in its design-vision to the standards of the department stores, when copying nature was called "fine art" and copying period styles was called "architectural" and "interior decoration."

Proof of these statements lies in the claim by Mr. Watts that John Cotton Dana "had made it practically impossible to buy anything ugly in American department stores" and in his various claims that the old established art schools in this country knew and practiced the tenets of faith outlined by Mr. Barr as characteristic of the Bauhaus program.

I would take up the disagreements of Mr. Watts and deny them one by one. But to do so would not convince him. It would merely prove that there are two languages today in art education, that some art educators speak one and some another and that those who speak in the terms of the last century do not understand the additions to terminology and meaning which have been contributed by the Twentieth Century. This situation represents a considerable gain over that posed by the Tower of Babel in that the conflicting languages have been reduced to two. Such a gain should hold promise of a common tongue at some future date when all people in this very important field can understand each other. But that situation implies growth and self-education by art educators. When a Mr. Watts declines to be educated either by himself or Mr. Barr the harmonious millennium is so much postponed. And what are we to do about that—other than write letters of protest to the editor of *THE ART DIGEST*?

—RALPH M. PEARSON,
East Gloucester, Mass.

Bah! Shame!

Sir: For the sake of Mike try to publish a magazine of American Living Sane Art, not the worthless trash your current issue shows. And America's most versatile, sane artist, painter, etc., is thrown in the discard. Shame! All foreigners and Americans vote me a No. 1. Why ignore my wonders, classic and romantic? Bah! Shame! This business is not art. Come up and see!

—MAHATMA, MASTER OF MASTERS,
LOUIS EILSHEMIUS,
New York.

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The Art Digest

THE NEWS MAGAZINE OF ART

VOL. XIII

New York, N. Y., 1st September, 1939

No. 20

Two Million Visitors

MORE THAN TWO MILLION visitors, reports the International Business Machines Corporation, have viewed the exhibitions of Contemporary Art from 79 countries which the company is sponsoring at the New York World's Fair and at the Golden Gate Exposition. The canvases, chosen by art authorities in each of the 79 countries in which the corporation does business, were purchased by Thomas J. Watson, the corporation's president, as an initial step in his plan to bring art and business into closer relationship. Erwin S. Barrie acted as adviser to the exhibitions.

Interesting is the public's reaction to the paintings as expressed by a popular vote conducted at each gallery. A strange coincident is the fact that the poll at both exhibits, based on three months of voting, gives first place to the two paintings from the Philippine Islands: *Afternoon Meal of the Rice Workers* by Fernando Amorsolo at the New York Fair, and Vincent Alvarez Dizon's *After the Day's Toil* at the West Coast exhibit. Both paintings thus endorsed by the public illustrate the general character of the exhibits in reflecting the painter's interpretation of a native scene.

Second choice at the San Francisco show is accorded a painting by the Spanish surrealist, Salvador Dali, entitled *Enigmatic Elements in Landscape*. In New York the public gave second place to a characteristic painting from Japan, *Dawn*, by Shuhō Ikegami.

On the basis of a ballot cast by visitors, prizes will be awarded to the artists whose paintings are adjudged the three best in each exhibit. Each artist represented in either show will, within the next few weeks, receive a bronze medal designed by John Flanagan. A jury of museum directors and critics will meet before the two fairs close to decide upon the ten artists to receive cash awards.

Illustrated brochures containing brief histories of the art of the represented countries and biographies of the exhibiting artists have been mailed to more than 66,000 persons.

Paging Dale Carnegie

America's "Good Neighbor" policy toward South America no longer rings as true as it might in the ears of Camilo Mori, mural painter who came from his native Chile to execute wall decorations for the Chilean Pavilion at the New York World's Fair. Mori, who sailed the other day for Valparaiso, expressed his vexation at being made to pay an American unionist \$18 a day despite the fact that he had brought a trained assistant with him from South America.

But most annoying of all was the fact that this \$18 a day painter insisted on telling Mori how to do his work. "He tells me I should do it this way—I should do it that way. So I tell him to do nothing," the Chilean explained to a ship reporter from the New York *Times*. From then on the American helper sat back and spent his time finding fault with the technique of the visiting artist. Unionism is all right, the Chilean muralist affirmed, but not racketeering. "It has turned my hair white," was his conclusion.

1st September, 1939



Inlet in the Morning: ALISON MASON KINGSBURY
Celine Baekeland \$150 Prize for Conservative Painting

Women Artists Mark Their 50th Anniversary

THE LARGEST AND MOST IMPORTANT exhibition to open lately on New York's 57th Street is the show sponsored by the National Association of Women Painters and Sculptors to mark the 50th anniversary of their organiza-

Nurse and Child: VIVIAN LUSH
Awarded \$100 Huntington Prize



tion. Founded in 1889 by five women artists, the group now numbers 800 members from 40 states. This steady growth is eloquent testimony to the growth of American art and to the increasingly important role being played in that growth by women artists. The exhibition is a brilliant climax to the years of struggle that went before the Association achieved its position of national power.

Prizes totaling \$1,500 were announced shortly after the opening of the show. The most important awards, the three Anna Hyatt Huntington prizes in sculpture, went, respectively, to Doris Caesar for *Woman Thinking* (\$300), to Ruth Yates for *Peasant Head* (\$200), and to Vivian Lush for *Nurse and Child* (\$100). Honorable mention in sculpture went to Mary Byrd for her wood *Calf*.

The \$150 Celine Baekeland prize for conservative painting was taken by Alison Mason Kingsbury's *Inlet in the Morning*, the \$150 Marcia Brady Tucker prize, by Gertrude Mason's *Country Fair*, and the \$100 Cooper prize, by Catherine Forbes Jones' *Eliza*. The \$100 Larkin landscape prize fell to Betty Waldo Parish's *The Lower Lot*, the \$100 Mary Ann Payne to Ethel Katz's *Flooded Meadows*, and the \$100 Alger prize to Miriam McKinney's *School Girls*. In the division of miniatures the \$50 Lindsey Morris Sterling prize was given Maria Judson Stream's *Little Boy*.

The De Forest prize (\$100) for an imaginative subject was taken by Madeline Pereny's humorously agitated and decorative *Alarm*. Dorothy Eisner's *Self-Portrait*, a work in which the artist is seen as a minor part of a flower composition, captured the Edith Penman Memorial prize of \$50. The honorable mentions went, in oil, to Gertrude Schweitzer's *Girl in Blue*, and in watercolor, to Netta M. Burton's *Flower Abstraction*.

The show, which catalogues 327 exhibits,

Back H. R. 7373!

WHEN CONGRESS adjourned, a bill that would have been of untold benefit to the entire art and antique fields was left before the House Committee on Ways and Means, awaiting a hearing. This bill (H. R. 7373), introduced by Representative Clarence Cannon of Missouri, provides for a reduction in death taxes, not to exceed 15 per cent of the gross, on estates or portions of estates consisting of paintings, sculpture, prints, antiques, objects of art, etc. If passed this bill would give a powerful impetus to private patronage of art and render wide assistance to the government's program of encouraging artistic desire in America.

The bill is reprinted herewith in full with the hope that all readers of *THE ART DIGEST*, no matter their affiliations, will urge their representatives to give it a hearing before the Committee on Ways and Means when Congress convenes next January. Suggestions for amendments at that time will be in order. H. R. 7373:

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, that section 812 of the Internal Revenue Code be amended by adding at the end thereof the following subsection:

"(e) An amount not exceeding 15 per centum of the gross estate equal to the value of the following: (1) Original paintings in oil, mineral, water, or other colors; pastels, original drawings and sketches in pen, ink, pencil, or watercolors; artists proof etchings and engravings and wood cuts (printed by hand from plates or blocks etched or engraved with hand tools); sculptures or statuary, including not more than two replicas of the same; (2) works of art (except rugs and carpets made after the year 1700); collections in illustration of the progress of the arts; works in bronze, marble, terra cotta, parian, pottery, or porcelain; artistic antiquities and objects of art of ornamental character or educational value which have been produced prior to the year 1830; violins, violas, violincellos, and double basses of all sizes made in the year 1880 or prior year; (3) tapestries; (4) furniture and silverware produced prior to the year 1830; (5) books, maps, music engravings, photographs, etchings, lithographic prints bound or unbound, and charts which have been produced prior to the year 1830; (6) works of art, including furniture, silver, glass and glassware, pewter; works in bronze, marble, terra cotta, parian, pottery, or porcelain, produced in the United States prior to 1860; and (7) stamps issued by the United States or any foreign government or political subdivision thereof:

Provided, however, That the value of property included in this subsection in respect of which a deduction is allowable under subsection (c) or subsection (d) of this section shall not be deducted under this subsection:

And provided further, That deductions allowable under this subsection (e) shall be allowed only as to property acquired by bona fide purchase, gift, or otherwise after June 30, 1939.



Woman Thinking: DORIS CAESAR
Awarded Huntington First Prize of \$300

encompassed practically every style and trend now found in America's art. Abstractions hang next to meticulously rendered academic works, flower pieces next to expansive landscapes. In other words, the world and almost all its contents have furnished inspiration for these artists. Only in the painting of the female nude do the women evidence temerity. No woman artist has yet painted a woman sans drapery that is much more than cold pigment on cold canvas. It is probably a problem for Freud.

"Much of the work," summarized Edward Alden Jewell in the *New York Times*, "is very capable and some of it may be esteemed of more than average excellence, though the walls are padded with plenty of immature work and work that is unimaginatively academic. Nor is there a great deal that goes beyond the picturesque or the conventionally decorative. But ideas, even when commonplace enough in themselves, are often handled with skill and an unpretentious charm."

John Crosby, writing in the *New York Herald Tribune*, pointed out that "because many of America's most famous women painters are not represented, it is impossible to draw any accurate conclusions about women in art from the show. The works on view are in the main more serene and more subjective than in masculine shows of similar size."

"Women make charming portraits of one another," Crosby continued, "but without the objective penetration of, say, Eugene Speicher. Edith C. Blum's *Au Cafe*, for instance, a picture of a girl with downcast eyes, wearing a fur-trimmed hat reveals more of the taste of the artist than of the sitter. Speicher, doing the same picture, would have shifted the emphasis subtly from the fur-trimmed hat to the very bones of the girl wearing it. Similarly, women are endlessly fascinated by houses, but they paint them from a different

perspective from that of their masculine colleagues." Women artists, he summed it up, do not make of their houses character studies that are imbued with the qualities of the life that produced those houses. "In contrast," the *Herald Tribune* critic wrote, "the ladies' houses are usually nestled against warm foliage and are distinguished by an air of comfort rather than character." That, of course, is the viewpoint of a mere male.

For the critic of *Newsweek*, five of the 327 exhibits were deserving of special mention: *School Girls*, an oil by Miriam McKinney; Lu Duble's patined plaster *Sacrifice—Haiti*; Alice Morgan Wright's stone *Eurydice*; Ruth Yates's marble *Peasant Head*; and Leja Gorska's oil *Self-Portrait*.

Of these five, Jewell included Lu Duble in his list of those artists worthy of special attention. Others were Doris Caesar, with *Woman Thinking*; Emma Fordyce MacRae, whose exhibit is her well-known *Persian Girl*; and Marion Gray Traver, Nan Greacen, Erica May Brooks, Elise Bacharach, Dorothea Chace, Caroline Martin, and E. J. Babcock.

The women artists' exhibit continues through September. Two days before the close, on the 28th that is, the Association will hold in the exhibition galleries (the Fine Arts Building, 215 West 57th Street) a reception for Mrs. Franklin D. Roosevelt. At that time the Jane Peterson prize will be awarded to the exhibit receiving the greatest number of popular votes.

[A minor suggestion offered with the best of intentions: Since this is an age of streamlining, why not shorten the unwieldy "National Association of Women Painters and Sculptors" to simply "National Association of Women Artists." They mean the same and many a copy reader would thank you. Last year the National Academy dropped its useless appendage "of Design."]

Pittsburgh Looks East

Turning its attention to the Far East, the Department of Fine Arts at the University of Pittsburgh has arranged an exhibition of modern Chinese painting. The show, which will open on Sept. 11 and continue through the 23rd, brings to the steel capital a representative group of the landscapes and animal depictions which dominate Chinese art.

The Art Digest

Lyme's 38th Annual

IN CONNECTICUT, the Lyme Art Association built a special exhibition gallery to house the shows that are a feature of its summer season. Now harbored in the gallery is the association's 38th successive annual, containing more than 250 exhibits by 44 artists.

"It's a show of decided contrasts," reports the New York *World-Telegram*, "with the dramatic, as evidenced in Eugene Higgins' tumultuous *Hurricane*, and the smouldering-eyed Mexican peon in a work by Will Howe Foote, growing milder through other works until it subsides at last into the quietude of such canvases as Gregory Smith's *Winter Night* and William H. Robinson's *Autumn*.

"Genre, curiously, dominates the display. There are Everett Warner's *Country Store*, Bruesle's *Saybrook Light*, Frederick Sexton's *Barnyard Companions* and Gertrude Nason's *Connecticut Farm* to typify this. Other painters, however, have gone further afield for subject, Harry Hoffman painting Nassau, John Pike choosing Jamaica and Platt Hubbard, a Norman Abbey. Portraiture is represented by Ivan Olinsky, Abram Poole, Elinor Sears."

There is also a section devoted to small oils, and smaller areas are given over to prints and exhibits of various crafts.

Woodstock Reports

Woodstock, one of New York's best known artist colonies, is the scene of the local Artists' Association's 20th annual exhibition. The show, which was described in the New York *World-Telegram* as "even more consequential an event than usual," comprises exhibits from summer residents, many of whom are nationally known.

"Yasuo Kuniyoshi has a fine small gouache, titled *A Young Girl*, which was included in his one-man show at the Downtown Gallery in New York last winter. Judson Smith is showing a brand new canvas, a characteristically strong, vigorous portrait of a man he completed for a scheduled one-man show he is to have this fall. Andrée Ruellan's *The Gossips* is another especially good example of her work—a small composition, but outstanding. Others represented in the show are Paul Burlin (study of three feminine card players), Woiceske (seen in three of his familiar and popular winter etchings), Marko Vuocovic, Morianne Appel, Walter Sarff, and a few newcomers, among them Christine Martin, John Coronato and Adrian Siegel."

Dr. Morley Thrice Honored

Indicative of the growing status of the West Coast in the American art world are the results of three summer conventions of museum associations, each of which has conferred an honor on the San Francisco Museum by appointing Dr. Grace L. McCann Morley, the museum's director, to important posts.

For the third successive year Dr. Morley has been elected president of the Western Association of Art Museum Directors, while during the Museum Convention in San Francisco last month, she was elected to the council of the American Association of Museums. Her third honor is assignment to a vice-president's post in the American Federation of Arts. In these honors Dr. Morley modestly sees no tribute to personal achievement. "They simply mean," she says, "that the San Francisco Museum is taking its place among the active and important museums in the country, and I, as its representative, receive recognition which belongs rather to the institution than to the individual."



Romantic Landscape: HENRY SCHNAKENBERG

Southern Vermont Artists Stage Fine Show

NOR JUST "a mere summer show" is the subtitle Southern Vermont artists have fondly attached to their 13th annual exhibition, current until Sept. 4 at Manchester. The "Manchester Idea" has permitted anyone, residing for more than two months within a radius of fifty miles of Manchester, to exhibit one picture or one sculpture jury free. From this idea has developed a school of native painters along side the nationally known artists who annually "summer" in this region.

Among the native painters is a group of self-taught primitives—developed from the stimulus of the democratic functioning of the S. V. A.—who have been recently discovered by Gertrude Stein. Next Winter Miss Stein will sponsor an exhibition of the primitive group in Paris. According to present plans for the Paris show, one room will be devoted to the work of Hazel Knapp, whose paintings already hang in the Stein drawing room together with canvases by Matisse and Picasso.

Edwin Clark writes from Manchester:

"Of the nationally known artists represented in this, the largest and liveliest of the S. V. A. annuals, there is ample variety of style and interest from the modernism of Stefan Hirsch to the conservatism of Robert Strong Woodward. Among the newcomers there is robust treatment of the figure by Charles Cagle and explosive rendering of the Vermont scene in the gay color of Francis Chapin. The strongly drawn figures of Reginald Marsh contribute his personal note of vitality.

"The sentiment for Vermont landscape is naturally prevalent and the veterans of the show present choice examples. *Romantic Landscape* by Schnakenberg is a handsome canvas, displaying his affinity with the Hudson River School coupled with modern organization. Casually, R. S. Woodward captured the summer charm of a tree lined New England street. In *Elms and the Mountains*, Herbert Meyer expressed his lyric feeling in an intensified high key. An unusual and subdued pattern has been composed by Custer, from the devastated trees of last year's hurricane. The familiar snow scene of Hibbard is present, together with an unfamiliar landscape of stark hills spotted with evergreens. In his Georgia country store, Horace Day dis-

plays a landscape nicely blended with genre. John Lillie is represented by his poetic version of the toy mountains and well differentiated skies. With bold design, Horace Brown renders the sweep of farm pastures and hills. The simplified *Church and Graveyard* of Sample conveys an element of nostalgia, indicating a change to a more sensuous approach.

"The past experiments of the younger artists have evolved a personal vision of greater individuality of expression now found in the pictures of Clay Bartlett, Francis Colburn and John Koch. Advancing from the primitive group and joining the robust younger band is Patsy Santo in *Early Spring Lure*. Hussa continues to a deepen his feeling for country landscape. Claude Dern, Cecil Larson and Paul Benjamin are present in vigorous well painted canvases of interest. And Felicia Meyer has a simply designed view of *Green Peak* that has a delightful surface.

"A number of unusually fine portraits, figure studies and still lifes round out the large exhibit. Aside from the head of Cagle, Lucioni produces his finest portrait to date in *Sketch of Mrs. Swift*, which is freely treated and an excellent likeness. *Head of a Young Girl*, by Norman B. Wright is delicately modeled, sensitive in color and caressingly painted. With sound craftsmanship, Hilda Belcher painted a portrait of her mother in soft tones of gray. From R. G. Wilson comes another reflective self-portrait. Composing with rhythmic movement and strong color, Mary Powers depicts the gaudy merry-go-round; and Harriette G. Miller, with delicacy and charm, limns the quaintness of *A New England Table* in still life. Several gay and decorative flower pictures by Dorothy Leake, Anne Meyer and Daphne Hodgson pay homage to the splendor of the garden.

"The watercolor room contains a brilliant group performance, ranging from the humble genre to the abstract. Superb papers of striking variety are offered by Carl Ruggles, Howard Giles, Francis Chapin, B. Morse, Arthur K. D. Healy, Grant Reynard and many others of the regular exhibitors. A gala opening day crowd would seem to indicate that the sales of this vital exhibit, with so much that is living art, will surpass the 247 items of last year's successful exhibition."



Valley of the Lot at Vers (1912) : ANDRE DERAIN
Formerly in the Cologne Museum

Exiled Art Finds Haven in Modern Museum

THE ART that Hitler has exiled as "degenerate" is finding ready homes in other lands that have not yet been culturally crushed beneath the heel of Europe's twin tyrannies, Fascism and Communism. Because Adolf, like his new-found friend Joe, has embraced the calendar decoration as the supreme art form, the Museum of Modern Art in New York has been able to acquire five works that formerly were housed in prominent German museums.

These acquisitions, which will remain on exhibition as part of the Modern Museum's "Art in Our Times" display until late in September, were purchased through the Buchholz Gallery and include two examples considered by the museum officials as of unusual importance: Henri Matisse's *The Blue Window* (1912) and Wilhelm Lehmbruck's *Kneeling Figure* (1911), formerly in the Essen Museum and the National Gallery of Berlin, respectively.

The other exiled works are Andre Derain's *Valley of the Lot at Vers* (1912), formerly in the Cologne Museum; Ernst L. Kirchner's *Street Scene* (1913), formerly in the National Gallery in Berlin; and Paul Klee's *Around the Fish* (1926), formerly in the Dresden Gallery.

These works of art, several of which were included in the official exhibition of "degenerate" art at Munich in 1937, were not excluded from German museums on racial grounds. Two of the artists, Lehmbruck and Kirchner, are Aryan Germans; two, Derain and Matisse, are Frenchmen; and Klee, though a native of Switzerland, was long a resident of Germany and identified with the art of that land, having been in pre-Nazi days a professor at the Academy of Art in Düsseldorf.

In announcing the acquisitions, Alfred H. Barr, Jr., the Modern Museum's director, said that "the museum is very fortunate in having acquired these works of art. The *Kneeling Woman* is one of the great masterpieces of modern sculpture and was so regarded in the native land of the artist for many years. The Derain painting, far from being radical, is a severely disciplined landscape in a modern

classical style derived from Cézanne and Pousin. All the paintings are the work of men who are generally considered in other countries to be among the best of living artists. The only good thing about the exile of such fine works of art from one country is the consequent enrichment of other lands where cultural freedom still exists."

In relating briefly the events that led to the shifting of modern art's status in Germany, Barr pointed out that "the Nazi opposition to modern art seems in fact to be due to Hitler's personal taste rather than to any racial or political factors. In spite of his radical political philosophy Hitler's taste in art is as reactionary as was that of Lenin in the Russian revolution of twenty years ago.

"Hitler was at one time a painter of feeble and mediocre academic watercolors—a fact which seems permanently to have affected his taste. His antipathy toward new forms of art and architecture found a good deal of sympathy among the less cultivated Brown Shirts, as well as among academic artists who seized the opportunity to recover some of their lost prestige. There are, however, more cultivated elements in the Nazi party

who are very much embarrassed by the 'degenerate art' theories of Der Führer. These men sincerely regret the loss of many works of art. They also regret the terrible damage done to Germany's reputation as a cultivated nation, for, before the Nazi Revolution, the art of Germany stood second only to that of France among European nations."

"In those days," concurred Edward Alden Jewell in the *New York Times*, "many of the big German collections of modern art were magnificent." But the *Times* critic, in referring specifically to the new Modern Museum acquisitions, did not find it necessary to bring superlatives out of the camphor. "Henri Matisse," he wrote, "in the *Blue Window* of 1912, is seen working from the previous *Fauve* revolt into graver, more considered plastic statement; yet has the process been carried far along toward a triumphant end? Certainly his design is dismally unpliant, jejune and static. On this count the Klee trifles seems still worse, nor is there to be found any sort of redemption in the Swiss artist's color. Sometimes Paul Klee's color will vibrate with a kind of intense strange loveliness, but that is not the case here."

"The Kirchner canvas is pretty fully representative," continued Jewell. "Kirchner's harsh color harmonies are deliberately devised; his strident centrifugal mass rhythms belong to the scheme embraced. These may prove disturbing, for some they may be unpleasant, but they have been adopted in obedience to a definite purpose and are carried out—if not, perhaps, in fully clarified statement—with intelligence."

To Jewell the Derain 1912 landscape was "vigorous, substantial, to some extent provocative;" but the *Times* writer concluded that "Derain seems here not conspicuously to have shepherded to telling original statement the more or less obvious fruits of an omnipresent eclecticism." Coming to the Lehmbruck sculpture Jewell found both noteworthy elements and deficiencies. "Some of the serenity of Lehmbruck's earlier 'classic' style invests, with gaunt tenderness and oblique strength, this *Kneeling Woman*, which besides conveys, in half articulated phrase, an obscure sense of indwelling modern *Sturm und Drang*. But more than elongation would seem to be required if one is to denote clearly an emotional state."

In discussing the larger, international implications that the purchase of exiled art carries with it, Jewell was in perfect accord with the remarks of director Barr, quoted above. Refugee works of art are but another manifestation of the cultural stagnation accompanying dictatorship of any kind. They provide a contrast that should heighten appreciation of the freedom still existent in America. "In sum," concluded Edward Alden Jewell, "we may deem ourselves peculiarly blest. It would be futile, of course, to pretend that all is well in America. There are enormous problems yet unsolved, vital and difficult goals yet far from reached. But the arts here are free. Here men are free to develop culturally as they will."

More Chains

Following the lead of Russia, Italy and Germany, Spain, Europe's newest dictator nation, has imposed a strict censorship which covers not only letters and telephone conversations, but also literature, musical compositions and paintings. The censors, founded by Interior Minister Ramón Serrano Suñer, act according to their individual judgments rather than follow a prescribed list of what is and what is not forbidden.

Jeffersonian Woes

"NOBODY knows the trouble I've seen." Harassed members of the Thomas Jefferson Memorial Committee should be able to render with feeling these plaintive words from the old Negro spiritual.

For trouble it has been since Feb. 18, 1937, when the late Tammany Congressman, John J. Boylan, convinced his fellow politicians that the great Democrat should be honored with a \$3,000,000 memorial. Then, after the cogs of the "gentlemen's club" that governs such matters in Washington had been neatly meshed, came the announcement that the late John Russell Pope, the nation's leading neo-classic architect, had been commissioned to design the memorial temple, a Pantheon in marble, inspired by Jefferson's own models.

Supporters of the design argued that such a neo-classic design was appropriate because Jefferson had been a dissenter in architecture as well as politics. When he designed Monticello and the University of Virginia, they pointed out, he had ignored the ruling European architectural fashion of his day, the Baroque, and turned to the Roman, particularly Emperor Hadrian's Pantheon. It never entered their heads that the great liberal, who by a happy coincidence died on exactly the 50th anniversary of his signing the Declaration, would in these days favor something more functional—such as a memorial wing on the new Smithsonian Gallery for living art.

Within this neo-classic temple it was decided that there should be two things—a heroic 16-foot statue of Jefferson and the only public toilets within many blocks. To quiet the storm of criticism (especially that attending the destruction of the Cherry trees along the site in the Tidal Basin of Potomac Park), the Jefferson Commission announced a nationwide competition for the statue.

Then, while defenders of the Cherry trees still raged, new trouble broke out. The Sculptors' Guild attacked from the angle that the conditions of the contest were not conducive to a fair competition. Competitors were required to submit photographs of their work, on the basis of which a committee—composed of Dr. Fiske Kimball, Henri Marceau, James Earle Fraser and Heinz Warneke—would select six artists to enter the second stage of the \$35,000 competition. From these six, each of whom would receive \$1,000 for his preliminary sketch, the jury will select the ultimate winner. The Guild contended that the composition of this committee was heavily padded in favor of the conservatives.

Was the Guild right? Says *Newsweek*: "Four of the six preliminary prize winners, announced last June, proved on closer inspection to have been closely associated with one or more of the jurors. This is illustrated by the sculpture pedestal on the Archives Building (which John Russell Pope designed) signed: 'James E. Fraser (who was a Jefferson juror) and Sidney Waugh (a prize winner) ast.' Adolph Weinman, Maurice Sterne, Lee Lawrie, Rudolph Evans and Raoul Josset are the other preliminary winners. Weinman was the sculptor of the North Pediment of the Archives Building, of which Pope was the architect and Fraser one of the sculptors. Sterne is now working on the Phillips Samuel Memorial in Philadelphia under the supervision of Henri Marceau. Lawrie was consultant on sculpture for the Board of Design of the New York World's Fair, for which Fraser executed his heroic statue of Washington (see ART DIGEST, June, 1939)."

Having so far survived political, artistic and historical controversies, the Jefferson Pantheon



Clapboards: CHARLES SHEELER

Sheeler Canvas Becomes Goodwill Gesture

CHARLES SHEELER's ultra-realistic and popular *Clapboards* now hangs in the permanent collection of the Pennsylvania Academy as a gesture of goodwill from a "group of friends of the Academy." The purchase was made last Spring after the painting had been accorded high critical comment in two of the nation's greatest exhibitions, the Pennsylvania Academy Annual and the Corcoran Biennial. At the Academy Annual it ranked high in the popular voting and was the subject of Mrs. R. L. Gillespie's prize-winning "layman's essay."

is now suffering from a rash of labor troubles. The construction workers went on strike in June, and two weeks ago the cement workers struck for higher pay. *Newsweek* philosophically quotes Jefferson's own words: "An association of men who will not quarrel with one another is a thing which never yet existed."

When and if the \$3,000,000 temple is completed in January, 1941, the dedicatory oration should include this credit line: Dome by Rome, Columns by Greece, Plumbing by America.

Hiler Doesn't Like Hitler

Because he was referred to as "Hilaire Hitler" in a San Francisco guide book, Hilaire Hiler wants \$100,000 damages and an injunction to restrain further sale of the book on the grounds that it has caused him to be "ridiculed and laughed at." Hiler says that Hitler is "generally regarded in the United States with contempt and hatred." The reference had to do with Hiler's fine Federal Art Project abstract mural in the Aquatic Park Pavilion, listed as one of San Francisco's leading attractions.

Alfred G. B. Steel, under whose progressive administration the Academy has been assuming an increasingly vital role in national art activities, said of the gift: "The Academy is particularly grateful for this addition as it thereby not only acquires an important picture, but what is almost more important in these times of stress, the handsome gesture of co-operation and generosity on the part of the donors is a concrete expression of vigorous and kindly interest."

"Income from the Lambert, Gilpin and Temple funds is used each year for purchases from the annual exhibitions. Their combined amounts make it possible for the Academy to offer the artist purchase possibilities comparable to any gallery in the country, and vastly better than most. However, the fine spirit and lively interest in this present move is indicative of a revival of art interest in general and in the Academy specifically."

Sheeler was born 56 years ago in Philadelphia, where he studied at the Academy under William M. Chase for three years. He was first represented in an Academy Annual in 1907, with a canvas entitled *Gloucester Harbor*. Constance Rourke's biography of Sheeler states that *Gloucester Harbor* was sold from the gallery wall to a collector. This quick sale, Miss Rourke quotes Sheeler as saying, made him believe he was at that early date on a short road to the goal it has taken him more than three decades to achieve. When other sales failed to follow *Gloucester Harbor*, Sheeler solved his economic problems by making photographs, and through this medium he is credited with being the first artist to spotlight the importance of industrial forms in art. Today his position among America's contemporary artists is undisputed.



The Residence of David Twining in 1787: EDWARD HICKS

Mrs. Rockefeller Gives Folk Art to Modern

ONCE AGAIN the generosity of Mrs. John D. Rockefeller, Jr., has enlarged the permanent collection of the Museum of Modern Art in New York. The latest Rockefeller gift consists of 53 American folk paintings and sculptures which heretofore formed part of the donor's large private collection of historical American works. Previously Mrs. Rockefeller had given the bulk of her folk art collection to Williamsburg, Va.

Almost half of the Rockefeller gift is now on display in the museum's current exhibition *Art In Our Time*. Most of the work is by anonymous folk artists—house and sign painters, carpenters, ship builders, workers in metal, girls in "female seminaries," and housewives who painted on silk and velvet. Two examples classified as outstanding by museum officials are *The Peaceable Kingdom* and *The Residence of David Twining in 1787* by Edward Hicks, the Quaker preacher who regarded painting as one of the vanities of this world which he could not spurn. A carriage painter and builder by trade, Hicks took the stigma of worldliness from his painting by restricting himself almost exclusively to subjects somewhat religious in character, although he did on occasion paint landscapes and historical pictures.

The museum's new *The Peaceable Kingdom* is one of more than 40 versions of this subject painted by Hicks. It illustrates a Biblical allegory from the verse from Isaiah:

"The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together; and a little child shall lead them."

As was his wont, he gave over a part of the background area in this canvas to one of the subjects that fascinated him endlessly, William Penn signing his treaty with the Indians.

The folk paintings include, besides the Hicks examples, portraits of children in oil and watercolor, flower paintings on velvet, watercolors on silk, Pennsylvania German quill drawings, and birth certificates ornamented with drawings and paintings which, in tech-

nique and in history, are related to manuscript illumination. There are also two "mourning pictures," one in India ink on silk, the other a delicate watercolor showing a graveyard and a weeping willow, with mourners standing beside the gravestones.

Among the folk sculptures are several animal weather vanes—horse, cow, rooster, dove, sheep—in stamped, hammered and cast metals; there are also painted toys carved of wood. Two of the finest pieces are wood carvings, one about 21 inches high, depicting Henry Ward Beecher holding a Bible while delivering a sermon, and the other, a 5½ foot eagle, which is thought to have been the sign for a tavern at Pawtucket, Rhode Island.

Holger Cahill, authority on American folk art and director of *The Art Of The Common Man* exhibition which the Modern Museum sponsored in 1932, declares that the works in Mrs. Rockefeller's gift "are a reflection of age-old tradition, refreshed and vitalized through the life-experience of the American people. They mirror in terms of painting and sculpture the sense and the sentiment, the ideas, the humor, the simple depth of feeling of the common man in America."

"I am glad," Cahill concluded, "that these works have been given to a museum where they will be shown not as 'quaint antiques' but as part of that living past of American art which has definite and clear relation to contemporary American creative expression."

Mrs. Rockefeller, who helped establish the Museum of Modern Art in 1929, served as a vice-president of the institution until she resigned her position last May. She remains, however, one of the museum's main benefactors and serves officially on its board of trustees. Her son, Nelson Rockefeller, is president of the institution.

Bert Newhouse Moves East

The Newhouse Galleries, long a familiar institution on New York's "Wall Street of Art," have recently moved into new quarters. Formerly located at 5 E. 57th Street, the galleries are now a few doors east at number 15 on the same street.

Or Else . . .

HERE'S a glimpse at the mechanics of directing art in a totalitarian state these days culled from a recent number of *Publishers' Weekly* in an article on the German artist, George Salter, who came to this country in 1934. Salter is well known in the commercial field for his distinctive book jacket designs for *Days of Our Years*, *Drums Along the Mohawk*, *The Horse and Buggy Doctor*, and other popular volumes. Applying for the necessary license to practice commercial art in Germany (before he decided to come to America), the former art teacher received this reply from the president of the Reich's Bureau of Fine Arts:

"As a result of the findings of my investigation into your personal characteristics, you do not possess the prerequisite qualifications and trustworthiness to co-operate as a commercial artist (in the sense of my first order of August 24, 1934, concerning the protection and execution of the profession of commercial artist) in the furthering of German culture with responsibility toward the people and the Reich. You therefore do not comply with the requirements for membership in the Reich's Bureau of Fine Arts.

"On the basis of Paragraph 10 of the first order for the enforcement of the Promulgations of the Bureau of the Reich's culture of November 1, 1933, I refuse your application for membership in the Reich's Bureau of Fine Arts and I prohibit your self-designation as commercial artist and also your engaging further in this profession." By order of (signed) Dr. Gaber.

Sounds official, all right.

News of the Modern

The last day for the public to see the entire exhibition of *Art in Our Time* at the Museum of Modern Art, 11 West 53rd Street, will be Sunday, Sept. 24. The next day the several galleries devoted to 19th century painting will be closed. They will reopen Oct. 4 with a large one-man exhibition by Charles Sheeler—44 oils, 60 watercolors and drawings, and 75 photographs.

Visitors at the rate of nearly 1,800 a day have been streaming into the new two-million-dollar glass-walled building of the Modern Museum. The reasons for this record breaking attendance, according to the officials, are three: 1—Air-cooled galleries. 2—Daily motion picture programs. 3—Outdoor sculpture garden. Incidentally there is no truth to the rumor that the museum was forced because of too much sun to board up some of its glass walls. Draperies were hung to prevent direct light hitting the pictures.

From John D.'s Granddaughter

Those who have wondered about the finances behind the magnificent display of Old Masters organized by the Art Associates for the New York World's Fair may be interested in the following New York *World-Telegram* announcement. According to the paper's society reporter, a \$300,000 gift has been made to the Art Associates by the Marquise George de Cuevas, who before her marriage was Margaret Strong, granddaughter of the late John D. Rockefeller.

In a public statement quoted in the *World-Telegram*, the Marquise explained: "I know no better way of perpetuating the memory of a grandfather . . . than to help place at the New York World's Fair a treasury of art which may never again be assembled in a constantly changing world. . . ."

Appeasement?

AMOUNTING almost to a "four alarm fire" story is the report that the Ministry of Fine Arts of France last month purchased a painting by an American artist. The story is even more unusual in light of the fact that the work, a large canvas titled *Don Quixote*, is by a 22 year old youth who has been painting for only six years. The artist, Richard Aberle Florsheim of the famous shoe family, painted the picture in 1938 in Chicago.

The *Don Quixote* canvas, which is destined for the Jeu de Paume Museum, the unit of the French National Museums which is devoted to Contemporary Foreign Art, depicts the famed Spanish literary character riding his horse atop a high cliff, sharply silhouetted against a brilliantly lit sky. The cliff, which is erected out of slashing strokes of pigment, drops away precipitously to form a chasm into which the idealistic jester seems in imminent danger of toppling.

Florsheim, who has studied independently both here and abroad, is quoted by Copeland C. Burg of the Chicago *American*, as saying that "the museums are the true schools. Painters should study paintings in the great museums. Art cannot be taught, but must be learned by the individual." The young artist, who takes his artistic direction from his strongly individualistic precepts, believes firmly that the technique of painting is so unalterably a part of its expressiveness that to have a technique imposed from without is to falsify the values of art.

Florsheim reported to the *American* critic that the purchase was made from a photograph of the canvas.

Sterne in Hawaii

The Honolulu Academy of Arts is currently host to a one-man exhibition of work by Maurice Sterne, who has been on an extended visit to the Islands. The show, made up of 29 oils and a bronze, *Seated Woman*, includes subject matter gathered by Sterne in Bali, India, Italy and Mexico. More than a dozen of the exhibits are newly completed works which are having their first public viewing in the Honolulu show. Among the previously exhibited examples are *The Plum Girl*, *As-sunta*, *Vittoria*, and the portrait study *Marella*, which was reproduced in the Feb. 1 issue of THE ART DIGEST on the occasion of its winning the Lippincott Prize in the 1939 Pennsylvania Academy Annual.

While in Hawaii, Sterne executed a number of paintings for the N. W. Ayer agency, to be used in advertisements of the Hawaiian Pineapple Company. This series is one of an increasing number to feature the work of prominent artists not usually associated with the advertising field.

Walter Broe Dies

Walter Broe, popular artist's model, died in a New York hospital of heart disease, Aug. 18. He was ill only a few days.

Broe, who was a Bowery derelict until engaged as a model by Raphael Soyer, was recently accorded an exhibition at the Monroe Gallery (THE ART DIGEST, June 1, 1939). The show, made up of canvases in which he was painted by a score of prominent artists, was organized in Broe's benefit on the occasion of his 60th birthday. In addition to Soyer, Broe has been regularly employed as a model by Reginald Marsh, Isabel Bishop, Katherine Schmidt, Lisa Mangor and Frederick Frederickson.

1st September, 1939



*The Rainbow: J. C. CAZIN
When France's Artists Achieved a Naturalistic Note*

The Barbizons Seen in New York Display

TO THE GALLERIES of M. Knoedler & Company, New York, have come several segments of the Forest of Fontainebleau and its environs, not as physical property but as reflections caught in the pigment of the painters of Barbizon. These Barbizon canvases, which will remain on view through Sept. 29, comprise the last of the Knoedler series of summer exhibitions.

The show's 15 examples, including five Corots and three Cazins, emphasize an important phase of French 19th century art. For almost the first time, landscape became important to French painters. It drew them from the classically inspired "machines" of David and the surging compositions of Delacroix out into the open—to the eminently paintable vistas in the forest near Barbizon. Canvases began to reflect trees and rivers as they were in nature instead of as stilted and artificial studio constructions. Theodore Rousseau, one of the leaders in this revolt—in the eyes of contemporary academicians it was almost an insane revolt—is represented in the Knoedler show by his *Summer Morning on the Oise*. The note is naturalistic. The trees portrayed are actual trees. It was shown that an easel in the open air was not an insanity

but rather a means toward more effective landscape painting—a lesson which the Impressionists took from the painters of the Barbizon School.

Daubigny's *On the River Oise* is, in subject and technique, similar to the Rousseau; and Constant Troyon's *Goose Girl*, also in the Knoedler show, is a characteristic work, having at least part of the canvas given over to animal subjects. The Corots are predominantly landscapes, silvery and diaphanous, greatly idealized and not at all like the ruggedly real depictions of Daubigny and Rousseau. The Knoedler examples are from the artist's later period and typify his output at a time when his popularity reached great heights.

Next to Corot, probably the most widely known of the Barbizon group was Jean Francois Millet, who is seen in the current exhibition in two displays, one a drawing (about 1857) called *The Spaders* and the other a painting, *The Carder*, executed about 1863.

Jean Cazin, one of the younger members of the school, is represented by typical canvases, among them *The Rainbow*, reproduced above, which was painted in 1888. Henri Harpignies and Charles Emile Jacque conclude the roster of the exhibitors of the Barbizon school.

were proportionately prosperous. There was patronage for all, but already a dangerous rivalry had started, and foreign work was brought in to compete with the native product.

—SAMUEL ISHAM & ROYAL CORTISZOZ
in History of American Painting.

Closing Date, Sept. 5

Artists who have not received application blanks for the Cincinnati Art Museum's 46th Annual Exhibition of American Art are invited to write to the museum. The applications must be at the museum by Sept. 5, the paintings and sculpture need not arrive at the Museum until Sept. 18. A jury will select the show which will last from Oct. 7 to Nov. 5.

A report of the Cincinnati annual will appear in the October 15 issue.



The Little Red Schoolhouse: N. TSCHACBASOV

Pittsfield Sees Art in Our Crazy Times

BASED ON THE PREMISE that artists of today are more acutely aware of their environment than artists of other periods, the summer show of the Berkshire Museum at Pittsfield, Mass., is a telling commentary on life in contemporary America. The show, labeled "The World of Today," was assembled by Elizabeth McCausland, New York critic, and serves as a vivid, many faceted mirror of our nightmare times. It is frankly a propaganda exhibition.

"In the world of tomorrow," points out Miss McCausland in the catalog introduction, "art will march to wider frontiers, more nobly express the dignity of life, free from travail and grief. But tomorrow is built on today. Understanding the continuity of history, artists of our time do well to picture the world they live in—world of war, unemployment, needless poverty, intolerable housing, brutal terror and injustice, yet a world which begins to right its wrongs and use its potentialities."

Explaining further, Miss McCausland wrote that "the reality of existence now engrosses the vanguard of our time, as experimentation in form did a previous generation. All significant human experience becomes material for artists of the new vanguard. To show how art has broadened beyond museum, academy and studio into the factory, the farm, the city street, the sharecropper's shack, is the purpose of this exhibition. Yet life, even in crisis, is rich with conscious beauty; and the pictures displayed show joy as well as suffering. The vitality of their new objective vitalizes artists so that their work covers a wide range of subjects, employs many modes of expression.

"Social strife is a frequent theme; but so is the positive aspect of our industrial civilization, mass production, technology's triumphs, illustrated in the pure formalism of flour mills, slums, tenement house fires, flood disaster, lynching, underpaid and overworked toilers recur. But vanguard artists record the abundance of life, as well as its starvation: the brilliant sun that lies warmly on Western wheatfields. This world, threatened by war and aggression, yet so wide, so beautiful, so potential, is our world; it shall be saved for peace and human happiness."

This common aspiration—reflected in the

show—unites, the exhibition's organizer explains, "all aesthetic schools. Classical draughtsmen and surrealists share the common hope. Abstractionism, romanticism, realism cease to be issues to divide artists and become methods of statement, each pooling its own tradition in shared experience. Art becomes human once more."

In almost every representational medium the exhibitors, mostly New York artists, have drawn on the East, the West, the North and the South for scenes that are in some instances joyous and in others, depressing. Though varied in technique and viewpoint, they have in common a great concern with the direction being taken by American life. Sociological and political commentaries predominate.

Particularly pertinent are such canvases as Tschachbasov's *The Little Red Schoolhouse* in which the children pose for a class picture, all clad in grotesque gas masks. And also the new oil, *Death Rides the Horse of Uccello*, by James Guy. The catalog quotes the artist's explanation: "The conscious, simple framework of an idea was one recurring through history—celebration before impending disaster. After the painting was finished, I myself could read into it any number of ideas . . . The cloud of insecurity that hangs over the world today . . . The beautiful spot of decay in an otherwise healthy apple . . . The handwriting on the wall . . . the failure of religion . . . the blindness and conceit of a degenerate ruling class, the Romans, the French aristocracy, the Tories of 1776 and the 'Republicans' of all parties today who are unwilling to give bread, and unable to keep step with the march of progress."

Frederic Knight's gouache *Head of a Man* demonstrates that portrait painting of the twentieth century, unlike that of the Renaissance, does not confine itself to noble clients. Today's art, Miss McCausland points out, "has embraced a wider personnel—the lowly, humble and disconsolate—simple folk and workers—men in their shirt sleeves, women at their kitchen sinks."

Doris Rosenthal's oil, *Sacred Music* (reproduced in the April 1 issue of THE ART DIGEST) reveals our artists as ambassadors to Mexico, "profiting by technical and aesthet-

ic lessons and creating good will, as our state department is now seeking to do with the Latin-American Republics." Such friendly and sympathetic understanding of "our neighbors to the South as Doris Rosenthal's intimate view of a Mexican religious service should," in the opinion of Miss McCausland, "break down barriers between 'gringo' and 'greaser'."

The political satirist, William Gropper, is represented by two drawings, one of which, *The (Black) Magic Carpet*, is a graphic jibe at the Rome-Berlin-Tokyo axis. "Collage, spatter, liquid tusche and China white," points out Miss McCausland, "are the weapons this gifted artist of the Left uses against the Fascist trinity." Extremely typical of today is the fact that recent diplomatic reverses have already rendered obsolete and meaningless this caustic comment. Gropper would now have to add Moscow to the hated Fascist trinity.

Timely and pertinent, "The World of Today" show remains on view at the Berkshire Museum until Sept. 5. Plans are now being formulated for a national tour of the exhibition, to be made under the joint sponsorship of the National Arts Society and the Berkshire Museum. A notable feature of the show—and one which logically deserves to become a precedent—is the payment of a rental fee to each exhibitor.

The Editor's Sister

The Georgetown Galleries, Washington, D. C., have reopened new and more spacious quarters at 1419 22nd Street with an exhibition of eleven canvases by Helen Boswell (that's my painting-writing sister). Clan modesty prevents me from saying more than the Boswell exhibits are earthy, homey landscapes from around Hopewell, New Jersey (the family homestead), gay, colorful Provincetown scenes, and luscious flower still lifes. Her volume of poetry, *Hidden Splendor*, will also be on view at the galleries. In the hands of the publishers is Helen's autobiographical volume, *Grandpah Calls It Quits*, in which are contained several passages the family wishes weren't. Her Washington show is a reciprocal exhibition between the Georgetown Galleries and the American Salon of New York.—P. B.

More Than Female "Oomph"

"The Gibson Girl," that gay nineties predecessor of today's glamour and "oomph" girls, was by no means the only type of character rendered by Chas. Dana Gibson. Frank Weitenkampf, director of the New York Library's Print Room, develops this point in the current issue of the Library's *Bulletin*.

"A survey of a number of Gibson drawings recently given to the Print Room, and of the volumes of *Life* examined in order to identify the drawings," wrote Weitenkampf, "made one blush to have temporarily forgotten that Gibson was anything but solely the depicter of the aristocratically glamorous female type that bears his name. In fact, there are few real 'Gibson Girls' in these drawings."

Approved by John Q. Public

In a visitors' voting contest, sponsored in August by the Mural Artists Guild, first choice for outdoor murals at the New York World's Fair was Philip Guston's decoration on the WPA Building, and for the indoor mural, Henry Billings' painting in the Ford Building. Second place in the outdoor division was taken by Witold Gordon's Foods Building mural, and in the indoor division, by Anton Refregier's WPA Building mural.

The Art Digest

Parke-Bernet Returns Home

THE PARKE-BERNET GALLERIES, America's largest art auction firm, have leased the famous auction building at 30 East 57th Street, New York, which for many years housed the American Art Association-Anderson Galleries.

This development marks a climax to one of the most dramatic struggles in the art auction field. The Parke-Bernet Galleries were established a year and a half ago when virtually the entire staff of the American Art Association-Anderson Galleries, comprising more than forty trained directors and employees, withdrew from the AAAA. The new organization was headed by Hiram H. Parke, president; Otto Bernet, vice president, Arthur Swann, Edward W. Keyes and Leslie A. Hyam.

In its relatively brief existence the Parke-Bernet Galleries have climbed to a dominating position in the business of conducting public sales of art and literary property. During the past season the galleries did a gross of \$2,417,330, the largest total of any firm in the United States engaged in a similar business. From the Parke-Bernet rostrum the hammer has fallen on such outstanding collections as those of Jay F. Carlisle, Percy A. Rockefeller, Ogden Mills, Van Sweringen, Erskine Hewitt, William Randolph Hearst, John A. Spoor, Adolph Lewisohn, Mrs. James Laurens Van Alen and Gustav Oberlaender.

Mr. Parke, the president, in making public this latest move of his galleries, said: "The leasing of the building at 30 East 57th Street, one of the best known buildings in New York, places at the service of our firm the best facilities available for the conduct of the auction business. Originally constructed for this purpose in 1922 by the late Thomas E. Kirby and his son Gustavus T. Kirby, the spacious galleries and splendid sales rooms are unsurpassed for the display and public sale of art and literary properties. . . . The Parke-Bernet Galleries will make no changes in its management or staff, and will continue to operate on the high principles and sound methods of business management responsible for its success."

When the art season opens on Oct. 1, collectors will find, except for the name, little change in the massive, dignified building on the corner of Madison Avenue and Fifty-seventh Street, which for almost two decades has been the scene of many exciting auctions. Until Oct. 1 the Parke-Bernet Galleries will maintain offices for booking sales and other business matters at 742 Fifth Avenue, their present location.

In recent years there have been several changes in the management of the American Art Association-Anderson Galleries. The American Art Association was founded in 1883 by Thomas E. Kirby and James F. Sutton, while the Anderson Galleries were opened in 1900 by John Anderson, Jr. In 1929 the late Cortland F. Bishop, owner of the American Art Association, bought the Anderson Galleries and merged the two. Following the secession of the Parke-Bernet group, the combined firm was headed for a brief period by Mitchell Kennerley. Last Summer a group headed by Milton B. Logan and John T. Geery bought the AAAA from the Bishop estate.

During the past weeks troubles have accumulated for the firm. Its auction license was suspended by Commissioner Paul Moss because of unsatisfied claims of creditors; Mr. Logan resigned as president and managing director, and "certain of the corporation's perpetual inventory system card indices" were placed in the possession of the office of Dis-



Harry J. Grant: LEOPOLD SEYFFERT

His Workers Hired Leopold Seyffert

WHEN EMPLOYEES of the Milwaukee *Journal* decided on a portrait as the best possible means of honoring Harry J. Grant, chairman of the board of their newspaper, they did not waste their hard-earned dollars on some over-publicized foreign painter. Showing better judgment than do many artistically illiterate social leaders, they called in a good, sound American artist, Leopold Seyffert. Seyffert executed his commission, reports Frances Stover, art critic of the *Journal*, to the complete satisfaction of the employes, each of whom was for the time being an art patron free to approve or criticize. The portrait now hangs in the main lobby of the newspaper building.

Seyffert, who has painted famous Americans in almost every field and taken the highest awards available in his craft, believes with good reason that an American artist paints the portrait of an American better than can a foreigner. The same principle, he says, holds true for other nations. It's a matter of mu-

tual understanding between sitter and painter. Speaking of the Milwaukee commission, Seyffert claims that men are easier to paint than women because it is possible to place them in full light. "The stronger light," he explains, "makes shadows that you can get hold of quicker."

Touching on the relationship between sitter and artist, Seyffert told Miss Stover that the "notion still persists outside the craft that a painter is 'different.' I have noticed that with almost all my sitters. They have heard about the flowing tie and the artistic temperament and it seems to make them self-conscious. They feel that they are undergoing analysis by a peculiar individual. Perhaps this is the result of talk about 'painting the soul.' When they find that the painter is just another worker, they cease to be self-conscious." Psychology, evidently, is as essential to the portraitist as the "bedside manner" is to the country doctor.

Belgium Honors Singer

William H. Singer, Jr., prominent American painter, has been decorated by Belgium with the Order of Leopold (1st) and the Order of the Crown (2nd). The decoration was presented by the Burgomaster of Antwerp after the close of Mr. Singer's exhibition. Said the Burgomaster: "Our King has given me something to present to you for your beautiful art and your long friendship for Belgium, as he makes you an officer of the Order of the Crown, the highest honor the King can give to a foreigner."

From the exhibition the Museum of Ghent bought Mr. Singer's *The Thunder Cloud*.



Figures on the Shore: FREDERIC TAUBES

Mills College Acquires Lush Taubes Canvas

FREDERIC TAUBES, New York artist, has just made his third museum sale on the West Coast—his fourth within a year. The latest of his canvases to be admitted to public ownership is his *Figures on the Shore*, which was purchased by the Mills College Art Department from the one-man exhibition held recently at the college, where Taubes was guest summer instructor. The Taubes exhibit, after leaving the Mills campus, was shown at the San Francisco Museum (during August) and will be featured during the current month at the Crocker Art Gallery in Sacramento and during November will be seen at the Seattle Museum of Art.

Fairbanks of Rome

Frank Perley Fairbanks, American painter and former professor in charge of the School of Fine Arts of the American Academy in Rome, died Aug. 10 in the Italian capital, of a heart ailment. He was 64 years old. Fairbanks' canvases have been shown at the Paris Salon, the London Academy and in this country. His murals decorate buildings in Washington and New York.

Born in Boston, Fairbanks received his professional training in that city at the museum school and at the American Academy in Rome. He became a professor at the Rome school in 1919, and from 1922 to 1932 was in charge of its activities. Surviving are his widow, the former Grace Griswold Francois of New York; a son, David Fairbanks, who lives in Rome; and a daughter, Mrs. J. Bartlett Richards.

Taubes, who will spend next summer as an instructor at the University of Honolulu, is a lush colorist. His canvases, mostly figure pieces, are strong in mood and are painted with real command of medium. His *Figures on the Shore* reveals, according to Dr. Alfred Neumeyer, director of the Mills College Art Department, "all the marks of a matured technique combined with a superb imagination and a feeling of remoteness and nostalgia."

The artist is at present at work on a book which will be devoted to the technique of painting, making available to other artists the discoveries he has made over a period of years both in Austria and the United States.

Elijah Baxter Passes

Elijah Baxter, 91-year-old landscape painter, died last fortnight at the home of his daughter in North Rochester, Mass. Baxter studied at the Antwerp Academy in Belgium, where he roomed with Frank D. Millet, famed artist who was a victim of the Titanic disaster in 1912.

For many years Baxter's studio was on the Henry Clews estate at Newport, R. I. When he was more than 80 years of age, his work *The Fog Threatens* was judged the best exhibit by a Rhode Island artist in the bicentennial exhibit of contemporary artists held by the Providence Art Club. It is owned by the School of Design at Providence.

Surviving are a daughter, Mrs. Beatrice B. French; a son, Victor Baxter; two sisters, Mrs. Albert Read and Mrs. Herbert Fowler.

McKinney Begins

ROLAND J. MCKINNEY, newly appointed director of the Los Angeles Museum, has chosen a comprehensive show of work by Southern California artists on the Federal Art Project to inaugurate his schedule of activities at his new post. Such a show is in line with McKinney's program to integrate the museum firmly with local art interests.

The exhibition, which opens Sept. 1 and will continue through Oct. 7, includes displays from the four main creative divisions of the Project: murals, easel paintings, graphic art, and sculpture. A feature of the show is the section devoted to the Index of American Design, comprising renderings of historic furniture, costumes, folk art objects and mission studies.

From the mural and easel divisions of the project, Lorser Feitelson, project supervisor, assembled more than 50 oils, gouaches, watercolors and pastels. The murals and large sculpture decorations that have already been installed are seen only in preliminary sketches and in samples of smaller dimensions. Two recently completed murals, however, are shown in their entirety: Olinka Hrdy's decoration for the Lowell Junior High School in Long Beach and James Redmond's mural for Manual Arts High School in Los Angeles.

An interesting side-light of the show is the daily screening of three documentary films which were produced and directed by LeRoy Robbins of the Project. Titled *Contemporary Mosaic Technic*, *Pencil Drawings* (by S. Macdonald-Wright), and *Symphony in Stone*, the films are in full color.

McKinney, who was formerly director of the Baltimore Museum and who assembled the great Contemporary Art Exhibition for the Golden Gate Exposition at San Francisco, is a sincere supporter of the Federal Art Project, as his choice of an initial exhibition attests. Later exhibitions will weave other cultural phases of Southern California life into a closely knit, interrelated pattern with the museum acting as the community loom.

Munnings Is Riled

A. J. Munnings, British landscape painter and member of the Royal Academy, is highly incensed, according to a New York *Herald Tribune* report, because an exhibition of his works at Bury St. Edmunds, England, included some of his "childish beginnings."

These "terrible examples" of his early art were never intended for exhibition, contended the irate Briton; but the show's officials hung them anyway, because they wanted to cover the full range of the artist's career and demonstrate the "wonderful progress" he had made. It is assumed that if Munnings, who is now 60 years of age, had his career to live over again, he would not allow incompetent works of his immature period to leave his possession—a circumstance that has caused embarrassment to large numbers of artists. On the other hand, he might, conceivably, have his dealer ship them over to America where there is considerable fondness for European "studio sweepings."

Another Depression Casualty

Dalton Stevens, 61-year-old New York artist, was found dead in the apartment he shared with his brother William Stevens, also an artist. He had committed suicide, leaving notes explaining that his despondency over poor health and financial straits had led him to take his life. The brothers shared a studio on New York's Eighth Street.

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Watteau Returned

THE LAST CHAPTER in the case of the Louvre's Watteau theft has been written—with a Russian accent. The whole mystery sprung, it developed, from the wounded sensibilities of a very sensitive young Russian painter, Serge Bogousslavsky, who could no longer endure seeing his favorite painting, *L'Indifferent*, marred by improper over-painting. Serge simply borrowed the work, he explained when he returned it last month to Paris police headquarters, to restore it "from the errors committed in earlier restorations."

Bogousslavsky, who at this writing is enjoying the hospitality of Paris police, decided more than a year ago to make the "loan" that he finally consummated last June 11th. For 15 days previous to the picture's disappearance, the young artist explained to a New York *Times* correspondent, "I had, on the pretext of doing some copy work, given the steel wire holding it up a little twist each day, so it was easy, when the wire finally broke, to take down the picture, roll it into a newspaper and walk out. No one saw me nor paid any attention when I left the museum."

Once the picture was in his possession, the ardent young Watteau lover set to work. He removed the diabolo that had been placed in the subject's hand by an earlier restorer and he removed some pigment that had covered part of Watteau's original landscape background. He then destroyed the frame, which he deemed inappropriate, and substituted one of his own choice.

Next he finished his book, entitled "The Poor Restoration of the Pictures of Masters," by adding a chapter, "Why I Took *L'Indifferent*." Despondency, Bogousslavsky insisted, then set in and he contemplated sending the *L'Indifferent* panel back to the Louvre before jumping into the Seine. He was dissuaded by a friend, however, and instead, presented himself at police headquarters bearing the much-searched-for Watteau.

Bogousslavsky, who has high regard for the efficacy of personal publicity, spared no pains to insure the presence of an ample supply of reporters and news photographers at the scene of the panel's return. The return, he said, was prompted by three considerations. The first was to let the investigating magistrate in charge of the case go on his annual vacation "although a little bit late." The second was "an act of courtesy to Scotland Yard, which has been put to a great deal of trouble" seeking the panel in England. The third was to remove one of the worries of the French police, "since national defense claims all of their attention now."

Watteau's *L'Indifferent*, now getting unstinted attention from Louvre authorities, was at first reported to be actually in better condition than when it hung on its assigned nail in the museum. A later dispatch from Paris, however, quotes Pierre Goulynat, Louvre restoration expert, to the effect that Bogousslavsky's efforts had resulted in damage to the Watteau.

"Traveloan" Show Postponed

The First Annual Art Award & Traveloan Exhibition which, as announced in a recent issue of THE ART DIGEST, was scheduled to open in New York on Oct. 29, has been indefinitely postponed. The sponsors of the show, the Artists Guild, announce that facilities suitable for an exhibition of the desired size were not available during the period designated. The Guild has not as yet set tentative future dates.

1st September, 1939



Morning: PAUL TREBILCOCK

Bought for Cranbrook

JOINING the ranks of American educational institutions that are forming important collections of American art is the Cranbrook Foundation of Detroit, which has just acquired Paul Trebilcock's *Morning*. The canvas, a richly colorful work solidly constructed, was seen earlier this Summer in the National Academy's Special Exhibition in New York. The Trebilcock work is one of the examples forming the nucleus at Cranbrook of a collection that is planned to contain, ultimately, most of the names significant in contemporary American art.

The artist, born in Chicago 37 years ago, studied at the Art Institute of Chicago and also under Leopold Seyffert. He is already the painter of an impressive list of portraits, including likenesses of some of America's foremost educators. Trebilcock is remembered as somewhat of a prodigy, having taken many

of Chicago's important art prizes while still in his twenties. When only 23 he was awarded the Cahn prize, and a year later took the Hearst prize at the Institute and also a \$1,000 first prize. In 1931 he captured the first Hallgarten prize at the National Academy show.

History Repeats Itself

It was in the third year of its life that the old American Art Union of the last century sent out a traveling representative, who drove from town to town gathering memberships and appointing Field Secretaries. Now, also in its third season, the Collectors of American Art have sent Guy Maccoy, painter and lecturer, on a nation-wide tour in a Trailer lent to the organization for a year. Maccoy will disseminate literature about the "Collectors" and, to aid in the gathering of memberships, will carry with him a group of paintings such as will be distributed to members in December, 1939.

Lecturing as he goes, Maccoy will contact the already established Field Secretaries and will also arrange for the appointment of new secretaries wherever he finds particular interest in this national art-ownership movement. Colleges, art associations and clubs that would like to hear these lectures should communicate with Herbert B. Tschudy, Secretary, Collectors of American Art, 38 West 57th Street, New York.

Windsor Rejected

The habit of rejecting art that pertains to the Windsors is, it seems, a new and permanent facet of the English character. The latest manifestation of this habit occurred last month when the officials of London's Tate Gallery refused to accept John Singer Sargent's charcoal portrait of the Duke of Windsor as the Prince of Wales, a work bequeathed to the Gallery by the late Sir Philip Sassoon. The same officials accepted, however, Sargent's oil portrait of Sir Philip himself.

Dr. John Rothenstein, director of the Gallery, insisted that the rejection was on a purely artistic basis and was colored by no political implications. This explanation did not fully satisfy many Britons, among them Sir Edwin Lutyens, president of the Royal Academy, who plans to consult his fellow academicians at an early date about the banning of the drawing.

The disputed work is about 24 inches square and is a three-quarter-length view of the former king in a lounge suit.

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Abstract Windmills

THE REALMS of art and semantics are contingent, with a border line that sometimes fades into nothingness—or so a follower of the New York *Times*' summer art pages must at one time or another have been led to believe by debates and arguments that carried words to higher powers and reduced art to a study in comparative terminology.

Edward Alden Jewell, who likes to look upon his *Times* art page "as a laboratory in which ideas may be broached, experience analyzed, achievement surveyed, sifted and, to the extent of our power, with an impartial judgment evaluated," began a discussion one unsuspecting Sunday on the abstract murals executed by Hans Wicht, Byron Browne, Louis Schanker and Stuart Davis for WNYC, a New York radio station. The discussion, which soon became many-sided as factional leaders filled the mails with definitions and contentions, developed into a barrage and counter-barrage affair, much of which would have been delightfully at home in *The New Yorker's* "Department of Utter Confusion."

Jewell Opens the Battle

That Jewell did not lead blindly into the thorny field where non-objectivists and abstractionists get on each other's nerves is seen in a paragraph not far from his opening:

"Attempted classification, in the realm of modern abstract art, entails always an element of danger, so controversial the whole thing has grown to be. Taking a deep breath and plunging, this diver comes up with the reckless opinion that Mr. Schanker's abstract idiom is of the 'emotional' type and that the three others are 'cerebral.' Upon the one hand, too, we have an idiom that is quasi-representational and upon the other hand we have an idiom that departs entirely from representation—at least from representation as commonly understood."

The problems involved in abstraction afford, Jewell cautioned further, "a treacherous terrain beset with all manner of obstacles calculated to defeat the aesthetic quest; bestridden with more masquerading windmills than ever confronted the good Don of La Mancha."

Beginning the battle with the windmills, Jewell pointed out that "the abstract in art has acquired the status of an independent idiom, whereas in the past it had functioned not as an independent idiom or mode but instead as a generalized and generalizing principle—always in some degree present; in the greatest art playing a role of enormous importance; often tacitly honored, oftener, perhaps, taken for granted."

Thus "no work of art can miss being in a measure abstract. Not even the most determinedly naturalistic painting, for instance, duplicates nature. The artistry used, the materials themselves, become symbol-protagonists in a drama of simulation." The "naturalist" yields to "the inevitable compromise that sets his work apart from nature herself; the 'abstractionist' bends every effort to the task of breaking up natural forms into the elements of which they are, or seem to him to be, composed, and to the ultimate task of building his art from out of sheer essences."

Degrees of Abstraction

The argument, logical and orderly as yet, was advanced by Nicholas Haz, of the Haz-Sanders Master School of Photography. Haz's contribution, as quoted by Jewell, was:

"If an onlooker thinks that a particular shot of a hurricane would make a fine symbol of all havoc, he is abstracting. He separates the idea of havoc from a vista of destruction. If he throws caption and credit line away and

retitles the picture 'Havoc,' he completes the abstraction, because he makes concrete images carry the *general* idea of Havoc. He has a semi-abstract picture since concrete likenesses symbolize a general idea.

"But if the onlooker wants an all-abstract picture he cannot use concrete symbols. He needs abstract ones. Letters and numbers are abstract symbols. The picture then becomes this: H A V O C.

"If Bauer and Kandinsky were to picture havoc, they probably would refuse to use hackneyed symbols such as letters and numbers and would invent new symbols—these to convey their conception of havoc in general. But Bauer and Kandinsky do not represent mere generalities. With them it is 'absolute,' 'cosmic,' 'universal,' or it is nothing.

"Universal means all of everything at all times and in all places—which is the quintessence of *abstract*, because in it nothing is specified. Therefore non-objectivity is the ne plus ultra of abstraction. And to contrast the two is as logical as to put achievement opposite accomplishment, or nineteen against twenty-minus-one."

Davis vs. Rebay

The debate, from here on definitely a "nineteen against twenty-minus-one" game in dialectic, finds Baroness Hilla Rebay, curator of the Guggenheim non-objective collection, propounding in one of her many letters to the *Times* the case of the non-objectivists as opposed to the abstractionists. The Baroness' letter acted, as her letters inevitably do, as an irritant to a large number of artists, two of whom—Stuart Davis and Louis Schanker—responded, as they inevitably do, to the stimulus of the Baroness' statements. Davis, who describes the non-objective propaganda as "weak in ideas but strong in financial backing," fears that a "non-objective putsch" is under way and objects strongly to the Baroness' advocacy of an art that, as she insists, is like music without meaning and is "not for the masses but for the élite of humanity."

"The artists today in the progressive artists' organizations," wrote Davis, "don't want an art that means nothing and that is not for the masses. Democracy can afford an art of the study of the general relations of space, abstract art. It cannot afford an art with the credo set forth by the 'non-objective' endowed propaganda, because its very essence is anti-democratic, and its social and political implications lead only to a Fuehrer."

The Baroness Counter-Attacks

Baroness Rebay in a later *Times* counter-responded that "art itself is a Fuehrer leading to order and intuitive joy," and that "to the élite of humanity every one can belong." Davis' charges met, she advanced to the semantic firing line with: "Abstraction is relative, as it needs an object from which it abstracts; non-objectivity is absolute. The point of contrast here is not abstract and concrete but relative and absolute."

Steinvaloff Enlists Logic

Coming into the fray armed with an extensive and well-trained vocabulary, Igor Steinvaloff wrote to the *Times*:

"Baroness Rebay and Stuart Davis contribute to this confusion by advancing the most nebulous opinions as though they were extremely valuable truths. The former, inspired by the divine afflatus, giving vent to oracular obscurities; the latter indulging in a studied exercise in semantics, wherein culture, democracy, art and civilization are identified, by implication, with Marxism. Such non sequiturs are irrelevant to the problems of aesthetic form which constitute the nexus of the controversy concerning abstraction in art."

"They are," continued Steinvaloff, "too de-

void of philosophic insight to comprehend that form in art is simply a pattern, which like the forms of logic and mathematics, can function only by being applied to some specific matter.

"Form, in the Kantian sense, is a subjective mode of perception that impresses upon objective nature a sequence, order and unity; which, though they cannot be absolute, due to the infinite complexity of the universe, are yet pragmatically true and indispensable to intellectual presentment. The systems of philosophy, the laws of science and the laws of art are, therefore, subjective patterns by means of which chaotic nature is imbued with formal order and rendered comprehensible. With minor differences, Plato's doctrine of ideas is substantially the same.

"To produce on canvas a form without meaning or content is to recite a barren aesthetic syllism. It should be sufficiently evident, therefore, that non-representationalism is an art with but one dimension—subjective thickness."

Jewell Drafts Barr

After warning that "mere dialectic, mere word-juggling, will not get us very far," the *Times* critic quotes from Alfred H. Barr, Jr.:

"An 'abstract' painting is really a most positively concrete painting, since it confines the attention to its immediate, sensuous, physical surface far more than does the canvas of a sunset or a portrait. The adjective is confusing, too, because it has the implication of both a verb and a noun. The verb to *abstract* means to draw out of or away from. But the noun *abstraction* is something already drawn out or away from—so much so that like a geometrical figure or an amorphous silhouette it may have no apparent relation to concrete reality. 'Abstract' is therefore [he says] an adjective which may be applied to works of art with a certain latitude."

Armistice

Further classifications and re-classifications, definitions and re-definitions fill the air. The windmills referred to earlier are attacked with a vengeance. Lances in the shape of words jab and thrust. The revolving superstructures of the windmills are in turn shattered and rebuilt. The jousting field is strewn with battered terms. Finally peace. Armistice comes in Jewell's concluding paragraph:

"Non-objectivists, with their everlasting squares and circles and triangles can indeed manipulate sheer abstractions, or concepts, such as 'balance,' 'commotion,' 'repose,' 'stress,' with the appropriately varying tempi. This field, however, is, I suspect, rather rigidly circumscribed. There would seem to be a pretty definite limit to the nature of concepts that may be stated in these 'absolute' terms. Other concepts—often, perhaps, more tangibly related to our emotional experience—can be broached or suggested, sometimes with very considerable success, by the 'impure,' 'lyrical' or 'emotional' non-objectivists."

Peace, it's wonderful!

Egbert Cadmus at 71

Egbert Cadmus, lithographer and watercolorist, died August 13th at New London, Conn., at the age of 71 after an illness of a month. Father of the nationally known painter and printmaker, Paul Cadmus, Egbert Cadmus was a pupil of Robert Henri, C. Y. Turner, Charles E. Moss and E. M. Ward. His works, mostly figure pieces and landscapes, found their way into important private and public collections, and were exhibited both in American and European shows.

In addition to his son Paul, Mr. Cadmus is survived by his widow, Mrs. Bernadine Noble Cadmus, and a daughter, Fidelma.

The Art Digest

In Objective Mood

*The time has come, the Walrus said,
To speak of many things;
Of cultural, vital, rhythmic works
And non-objective flings.*

WITH THIS PARODY, after making all due apologies to Lewis Carroll, the art editor of the Sacramento Bee, Ronald D. Scofield, began his review of the non-objective art of Rudolf Bauer and Vasily Kandinsky at the Crocker Art Gallery. Then lest he be accused of consorting too long with the Jabberwocky, quoted a legend from the writings of Baroness Hilla Rebay, director of the Guggenheim Non-objective Collection:

"The non-objective picture stands by itself as an intensely free creation conceived out of the intuitive feeling of space and the vital joy in the rhythmic Essence of balance . . . The non-objective painting is superior to all others through its influential potentiality, educational power and cultural value . . . Those who oppose non-objective art have not yet experienced its uplifting wealth."

His decks cleared, Scofield then went about the business of winnowing the paintings from the words: "The colored drawings of Bauer (one can hardly call them paintings) are gay, colorful and in some instances achieve admirable balance—but it is a fallacy to state that they are 'an intensely free creation.'" For the most part the old laws of composition are adhered to. Those times when they are not do not justify the exceptions—that is, nothing significant has been achieved.

"His colorful geometric patterns do not convey a feeling of unlimited space nor any suggestion of cosmic rhythms. There is more wonder to be found in the myriad, ever changing patterns of a child's kaleidoscope as he turns it slowly and the glowing cubes, triangles and circles fall into patterns. Bauer, looked at from this point of view, is interesting and often amusing. But when Bauer arranges rectangles and circles of crimson with a spot of purple and labels it Spiritual Pleasures, it betrays a colossal ignorance of even the minor symbols of the world of the spirit.

"Bauer's is a static art. Viewing the pseudo psychic smudges of color Kandinsky labels Black Lines, Improvisation, Light Form, (to recall a few) one may concede that the artist undoubtedly has painted what he perceived in a heightened state; but it appears to be the world of borderland hallucination rather than a reflection of 'the austerity of the beyond' as claimed by Hilla Rebay.

"Kandinsky has a sensuous feeling for color; form he has scrapped, and in its place is tumultuous confusion. The artist's prerogative of selection is something Kandinsky apparently foregoes.

"The mistake has been made in the artist's premise that in the interpretation of the spiritual he must divorce himself from the material and create a thing apart, whereas the perception of the things of the spirit should heighten the material and give it wider vision and scope.

"These pictures fail to measure up to their own claims.

"A picture of tremendous power and conviction can be sensed even though it reaches outward beyond the limits of our perception, if it has its roots in the earth of common experience.

"Since the revolt of the artists against the sclerotic and stultifying dictates of academic art, the succession of movements that followed possessed one thing in common, an imperative and driving urge to penetrate beyond the vis-



*Andinea: A. DREXLER JACOBSON
(Wood Carving)*

At Silvermine

AMONG the regular exhibitors with the Silvermine Guild of Artists, Norwalk, Connecticut, during the past five years is A. Drexler Jacobson, sculptor of the large black wooden head reproduced above. This is one of the features of the exceptionally fine exhibition which the Guild is now holding. Jacobson, born 44 years ago of a New York family of artists and musicians, first studied under Solon Borglum at the Beaux Arts Institute. In 1920, following service with the army in France, he went to Rome but returned in six months quite dissatisfied with academic study and sterile approach to problems of form. In 1925 he went to Paris where he stayed two years, working independently and finding himself deeply moved by the creative trends as exhibited at the World Fair of that year. In 1928 Jacobson set up his studio in Connecticut and "turned up and more to abstraction."

ual testimony of the eye and to express in the medium of art the intangible world of man's inner life which we term Spirit. As yet no artist has fully succeeded.

"There has been a great deal of smoke, and, since the old adage holds, a small flame. As long as this movement is one of breaking outworn shackles it is to the artistic good; but beware 'this new freedom' when it claims its art 'superior to all others' and shields itself from criticism by stating that those to whom the art is incomprehensible are unawakened philistines."

Mrs. McCormick Dies

The ranks of Chicago's art patrons were thinned last month when Mrs. Amy Irwin McCormick, wife of Colonel Robert R. McCormick, publisher of the Chicago Tribune, died of pneumonia at the age of 59.

In addition to her activities as a patron, Mrs. McCormick executed many portraits and exhibited them in a number of local shows. One of her portraits, that of her father, the late Maj. Gen. B. J. C. Irwin, who was the first American to win the Congressional Medal of Honor, now hangs in the library of the Surgeon General's office in Washington.

Bauer Comes Over

RUDOLF BAUER, the numerical favorite of the Solomon R. Guggenheim Foundation and a German leader of the non-objective school, is now in New York, where, it is reported, he will remain for a year coaching more than 50 aspiring non-objectivists who are recipients of Guggenheim subsidies. Bauer then plans to return to Berlin, where he formerly conducted his own gallery in the Heerstrasse in the capital's fashionable West End. Despite Hitler's ban on abstract art, the German government has not molested the non-objectivist.

Interviewed at the Guggenheim museum, known as The Art of Tomorrow, at 24 West 54th Street, New York, Bauer was described by a *Herald Tribune* reporter as "a tall, deeply tanned Silesian with an iron gray mustache." Somewhat more reserved than his disciples, who regard him as the greatest living painter, Bauer claims that his non-objective works have no more intellectual meaning "than a flower or a composition by Bach." "Either you like it, or you don't," the German artist told the reporter. The reporter didn't say.

Bauer feels that his work is "not for the masses but the élite of humanity." He harbors no illusions about the immediate popularity of his type of work, but he is convinced that all paintings of the future will be of the non-objective type. The camera, he explains, can do a better job of realistic recording than can an academician.

Born 50 years ago in Silesia, Bauer, the son of a wealthy engineer, began at the age of 13 to submit satirical cartoons to a Berlin weekly. He later studied art at the Academy of Fine Art and arrived at non-objectivity via temporary sojourns within the realms of impressionism, expressionism and futurism. Until several years ago when one of his works was exhibited at the Paris Salon, Bauer was comparatively unknown outside his native Germany. Baroness Hilla Rebay brought his work to the attention of Solomon R. Guggenheim, who has since, under the Baroness' direction, done much to spread the artist's name in American art circles. The Guggenheim Foundation now owns almost 800 non-objective works, of which more than 200 are by Rudolf Bauer.

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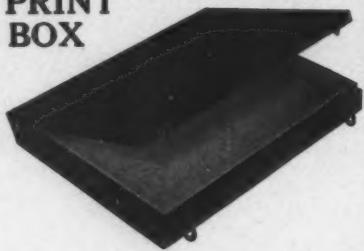
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For the Home

CONTINUING its efforts to popularize sculpture, the Robinson Galleries of New York, an organization which recently introduced limited edition sculpture, is presenting in its September show a group of pieces suitable as theme centers for the decoration of rooms. On exhibition are pieces by some of America's ranking sculptors, offering examples which range from abstractions to decorative bronzes and on to stately granites. All the exhibits have been chosen expressly for their ability to enhance the appearance of rooms—the abstractions and the simplified forms of modern works lending an air of distinction to modernistic themes, and the more academic pieces finding perfect complement in the furnishings of period rooms.

Among the displays are Margaret Brassler Kane's *Kangaroo Mother and Child* (reproduced in the Nov. 1, 1938, *Art DIGEST*) and her wood *Torso*; Carl L. Schmitz's *Modern Dance* (reproduced in the Dec. 15, 1937, issue); Warren Wheelock's well known *Paul Revere*, a bronze equestrian piece built up solely of form essentials; and two works executed especially for the Robinson show: Chaim Gross' *Adolescent* and Anita Weschler's *Benediction*. William Zorach is represented by his marble *Hen*, a work that achieves a feeling of monumentality despite limited size; and Oronzio Maldarelli, by several stone carvings characterized by elimination of extraneous detail. The roster of Robinson exhibitors continues with such nationally known names as Harold Cash, Alice Decker, Maurice Glickman, Dorothea Greenbaum, John Hovannes, Antonio Salemme and Conetta Scaravaglione.

All the exhibited works are, as sculpture goes, moderately priced to fit in with Post-Prosperity budgets, making sculpture, which has heretofore been largely dependent on patronage from the extremely wealthy and from public foundations, available to a wider group.

George Robinson, the director of the galleries, hopes to encourage decorators, who exert a powerful influence in determining the direction of American home decoration, to

make use of American sculpture in their plans. American sculpture, one of the most vital schools of the medium now existant, is richly deserving of the patronage of a larger segment of the population. The day is not far distant, Robinson believes, when sculpture on a high artistic plane will replace built-in fish bowls as the central motives of the rooms of costly American homes, most of which now betray a paucity of artistic discernment.

Multiple Originals

WRITING under the heading "Sculptors Take Hope in Mass Production," Elizabeth McCausland, critic for the Springfield (Mass.) *Union and Republican*, analyzed the effects and possibilities of the efforts now being made by the Robinson Galleries, New York, to win for sculpture a wider market.

News of the firm's "sculpture in limited editions" plan was termed by Miss McCausland as "revolutionary."

"In the past," she pointed out, "sculpture has existed in such limited editions, that it was usually limited to its maker's studio and often in an unfinished state. Now, if the program of the Robinson Galleries finds a popular response, this situation will be changed. Sculptors will find a market for their work, and the public will obtain sculpture for their homes at prices they can afford to pay."

Earning a livelihood and reaching a wide audience go hand in hand. "With the printmakers," Miss McCausland notes, "the solution has been the 'mass production of fine prints.' To suggest to the layman that 'mass production' is not a bad thing in art, but on the contrary a good thing (as the duplication of a motor car is a positive benefit to humanity), artists have used the term 'multiple original.' The new plan aims to do for the sculptor what progressive printmakers have been trying to do—that is, broadcast sculpture at popular prices. Of course, it goes without saying that the sculpture is good sculpture and that the multiple originals are of good quality."

After listing the sculptors who are co-operating in the plan, Miss McCausland drew attention to the fact that "most of these artists are members of the Sculptors Guild, which has done a tremendous amount in a short period of time to revive and popularize sculpture." Most of these sculptors are mentioned in the review of the September exhibition at the Robinson Galleries, found in the adjacent column.

In discussing the prejudice, both among artists and laymen, against mechanical aids to art, Miss McCausland wrote that "this is ill-founded, for almost every method of making a work of art involves tools of some sort; and the printmaking methods seen in a hand-craft state, involve presses which are surely machines. And architecture, the synthesis of the arts, is dependent almost entirely on machines such as stonecrushers, concrete mixers, the rolling machines of steel mills, the products of glass mills, etc. In the case of the mass production of sculpture (if the phrase may be forgiven) the entrepreneurs of the idea have not permitted themselves to be held back by any old-fashioned notions about what is and what is not suitable for art. They have gone ahead and made use of new materials, as cast stone, and new methods, as the carving of wood by a pantograph-like device operated mechanically."

"An interesting consequence of this venture is that it seems to encourage a simpler, stronger style. Tremendous subtleties of modeling,

nuances of planes, elaborate under-cutting are not feasible for duplication. This may seem at first to be a handicap to the sculptor. Actually it should have the result of canalizing his energies and giving them greater intensity within a given convention.

"Another consequence is that there should develop a 'domestic' sculpture. The various government programs for the support of the arts have encouraged sculptors to think once more of architectural uses and monumental scales. But there is also a place for small intimate sculptures, scaled to the home. The sculptures in limited editions are all full-size; none represent reductions from larger pieces.

"From the sculptor's point of view an important feature is that he can hope to sell his work. The plan for payment is flexible; sometimes it is based on royalties on the number of pieces sold, sometimes on a flat payment for reproduction rights, sometimes on a combination of the two. Each sculpture is copyrighted, to prevent piracy or plagiarism. Since the sculptor signed the original, his signature is carried in facsimile on each duplicate. This is protection for both artist and buyer.

"The future has many possibilities if the idea succeeds. New materials can be experimented with and developed when there is a great popular market for sculpture. Plastics is obviously one possibility, if sculpture can be duplicated (which means sold) in editions of thousands.

"At the moment the next point on the program is to circulate traveling exhibitions. Already Milwaukee, San Diego, San Francisco, Massillon, O., and the University of Georgia are scheduled. No doubt many other cities will also see the work."

"At any rate," concludes Miss McCausland, "it is an idea which catches the imagination. If it also catches the purse of the American public, it will be a fine thing both for the sculptor and the public."

No Visa Required

The Brooklyn Museum, one of the East's top ranking cultural institutions, is not as inaccessible to New York's Fair visitors and natives as many of them think.

Always the scene of a series of varied special exhibitions and the home gallery of a notable permanent collection, the Brooklyn Museum is most easily reached from Manhattan by the I. R. T. Subway. The Broadway (West Side) line goes directly to the Brooklyn Museum—Eastern Parkway Station. Those using the Lexington (East Side) line must change at Nevins Street for a West Side train. Though often thought of by confirmed Manhattanites as being on a distant continent, the Brooklyn Museum is actually only 30 minutes and 5 cents from Times Square or Grand Central. A visit, stranger, would be well worth your time.

Borglum's Opinion

Gutzon Borglum, during a recent stay in New York, visited the Fair. His reaction to the architectural and sculptural aspects of the exposition was, characteristically, completely negative. During a newspaper interview he dug into his bag of adjectives and pulled out such assorted items as "silly," "poor," "bad," "bounder," and "clodhopper." On leaving New York, he explained that "I'm going to the mountain [Rushmore in South Dakota] for two or three years." Much work remains to be done to complete the transformation of the rocky cliff into likenesses of Washington, Jefferson, Lincoln and Theodore Roosevelt.

1st September, 1939



Young Girl: JEAN DE MARCO

The Paris Method

ONE OF THE TRENDS emphasized lately is the continuing increase in the popularity of sculpture for the home, together with the appearance of several methods for reproducing sculpture originals.

In addition to the processes developed by the Robinson Galleries, described on page 20 of this issue, another method has just been announced by Dorothy Paris, whose terra cotta editions of contemporary sculpture are now on view in the Raymond & Raymond Galleries, New York. Miss Paris, who works in terra cotta exclusively, has devoted three years to research in both method and material in evolving her system of catching, in multiple reproductions, the spirit and character of the sculptor's original piece.

Miss Paris' exhibition, which has been extended to Sept. 7, is made up of 30 works by such well known sculptors as Jose de Creeft, Jean de Marco, Clara Fasano, John Flanagan, Aaron Goodelman, Chaim Gross, Minna Harkavy, Robert Laurent, Oronzio Maldarelli, Cesare Stea, Polygnotos Vagis and William Zorach. Subjects include animal pieces, acrobatic figures, nudes, heads, torsos and decorative costumed figures, each done in the characteristic style of the sculptor.

The Paris method involves hand pressing each example into molds and hand finishing each piece before firing. The price range—\$15 to \$75—has been established to make ownership of sculpture available to a greatly expanded potential market.

Special clay formulas have been developed to insure permanency of color, durability and resistance to weathering. Color is mixed with the clay, becoming an integral element of each piece; it is not applied as a coating that is subject to chipping.

Awaiting the Zero Hour

Just as this issue is going to press a dispatch from France reports that the Louvre Museum, the National Library Park and the Château of Versailles were ordered closed by the French Government to permit art treasures and manuscripts to be packed and removed to storage centers out of war danger. "Scaffolding," the dispatch continued in the *New York Times*, "were erected around the Chartres Cathedral for the removal of the stained glass, and other measures of protection were being taken for many of the most notable monuments in France."

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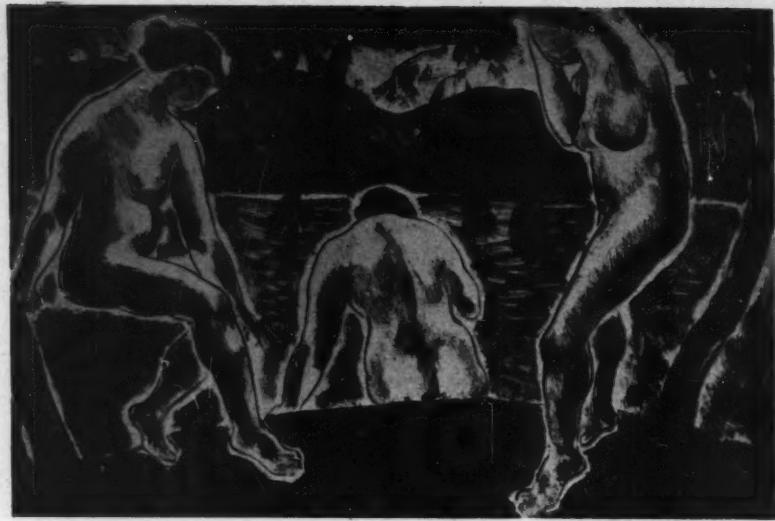
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Bathers: ABRAHAM WALKOWITZ (Monotype, 1908)

Walkowitz Gives Brooklyn Intimate Collection

ABRAHAM WALKOWITZ, pioneer American modernist, has in anticipation of his coming 60th birthday given the Brooklyn Museum a large collection of his work comprising intimate products from his studio. Brooklyn has been the artist's home since his student days in Paris, when he felt the full impact of the Cézanne experiment; and was a fellow-student with Segonzac at Julian's Academy. Sixty selections from this generous gift—paintings, drawings and prints—are on exhibition at the Brooklyn Museum until Sept. 10. After that the work will be installed as a study collection in the Print Room.

The exhibition gives an excellent cross-section of Walkowitz's development from 1904 to 1934. The subjects are figure studies and abstractions in the field of the dance, varying from representational work to abstract pattern, characters seen on New York streets, landscapes and studies for murals. Featured in this autobiographical survey are many drawings of Isadora Duncan in motion, quick, graceful notes on the rhythmic beauty of the great dancer.

Walkowitz has a keen mind that is a storehouse of contemporary art history. He recalls being in Paris in 1906 when Cézanne died and remembers how one of the newspapers

said: "No loss to the world; a man with an ape eye died." That was 33 years ago. Last Spring Walkowitz was at the grand opening of the Modern Museum's new building. One of his friends, recalling his early battles for modernism, nudged him and said, "Well, Walk, it's your baby grown up." Walkowitz looked at the brilliant gathering of social lights and industrial captains and says he felt "both the pain and the pleasure of childbirth." He probably remembered his first exhibition back in 1908, at the old Julius Hass Gallery, when only two critics, Elizabeth Luther Cary of the *Times* and Guy Pene du Bois of the *Journal*, gave sympathetic attention to alleviate the sting of the sneers.

After all, says Walkowitz philosophically, "life is divided into three stages—Fear (people are afraid to have their equilibrium disturbed); Sneer (people want to ridicule that which they can't understand); Cheer (people at last accept the new and follow the lead of the understanding few)." Walkowitz takes a broad view of life and art: "I respect both the objective and the non-objective. I refuse to live in a cemetery. I want to live today and in the future. I want to continue being playfully sincere as I experiment in my artistic laboratory."

Modern American Painting

If the activity of book publishers is a telling gauge, the coming art season promises to be a full one. The "books received" column gets steadily longer, and each week brings with it notices of coming books on art.

Among the most pungent and the most elaborately illustrated of the volumes that will make their appearance within a month is *Modern American Painting* by Peyton Boswell, Jr., editor of *THE ART DIGEST*. Written in the forceful, unaffected style of the *DIGEST*'s editorials, the work focuses a sharp light on the body of American art, setting it apart as an independent trunk that has grown above the roots that germinated in the European tradition.

An unusual feature of the volume will be the 86 full color reproductions that provide a cross section of American art and form a vivid testimonial to the premise established by the text. Published by Dodd, Mead & Company in co-operation with *Life* magazine, *Modern American Painting* will make its appearance on Oct. 1.—FRANK CASPERS

American Group Grows

An American Group announced recently the election of the following new members: Henry Billings, Louis Bouche, Karl Fortess, Russell Limbach, Louis Slobodkin, Isaac Soyer, Niles Spencer, Anton Refregier, Elizabeth Terrell, and Sol Wilson. These additions bring the Group's membership to 60.

Work by the Group's members will comprise an exhibition which is scheduled to open on Sept. 18, at the galleries of the Associated American Artists, New York, to continue through Oct. 2.

From Maine to Hawaii

Following the two-month exhibition of work by artists from every part of the nation, the Watercolor Gallery at Goose Rocks Beach, Me., is featuring until Sept. 10 a large show by Eliot O'Hara, director of the gallery. The brisk, deftly handled O'Hara watercolors bring to the Maine summer colony vivid views of Hawaii, California and the jagged rocks of the Maine coast.

The Art Digest

The True Abstract

"WALT DISNEY has created the only overwhelmingly significant 'abstract' work of art I have seen by an American. It comes definitely in the realm of 'fine art' and approximates in importance the great 'abstract' creations of Picasso and Braque." [Baroness Rebay, Stuart Davis, etc., please note.]

This statement, made by C. J. Bulliet in his Chicago *Daily News* column, is not an isolated one; it finds harmonious company through similar appraisals made by American and, more unusual, European critics and artists.

To all of this Disney retorts: "Please, not that! We are in the business of entertainment, not art creation!" And that is the answer Disney gave Bulliet, as he has to others, when the Chicago critic, then teaching a summer course on the West Coast, talked to the "Father" of Mickey Mouse, Donald Duck, Pluto, et al.

Recounting the meeting, Bulliet wrote: "Disney had thrown a party in his studio for the four of us art instructors in the summer institute at Claremont Colleges and for Peyton Boswell, editor of THE ART DIGEST, and three or four other invited guests, all interested in 'art' rather than in the movies. He had shown us in his projection room a few expressive fragments of his forthcoming *Pinocchio*, successor to *Snow White*, which he had hoped to get ready for the coming Christmas season, but which will be delayed, though more than 1,200 artists and artisans are at work on it at top speed."

The film, as shown to the Disney party, is still in a sketchy state, only a small part of it being in color. Most of the sequences are in preliminary stages of development in black and white.

"The passage that aroused my enthusiasm,"

Bulliet continued, "was a storm scene, in which Pinocchio is in peril of a giant whale on a tossing sea. Only shadowy indications of the finished picture had been worked out—the significant movements were largely in the 'abstract,' in directional lines and impressive volumes.

"Yet, to the experienced eye of the connoisseur of 'art,' the storm was as complete, in its essential elements, as it will be when the draftsmen have worked out the details of the figures and the colorists have applied their pigment-loaded water. I can imagine an 'old hat' of the 'Sanity in Art' school being bewildered, but I can't imagine a child of 9, with mind eager and alert, missing a thing.

"The storm was overwhelming and when it was finished we all forgot our art dignity and applauded. Here was 'abstract' art that was great.

"The difference between Disney's lines and volumes indicating the storm and the 'abstractions' of our 'pewee Picassos' is that Disney's 'abstracts' definitely function—have something significant to do, and do it. Picasso's abstractions and the abstractions of Braque likewise are profoundly 'functional,' whereas our 'pewee Picassos' and 'midget Matisse' are trivial imitators of the surface features of the work of their betters.

"It amuses me," I told Disney, "that you seem genuinely worried over having produced a work of fine art."

"We are entertainers, not artists," Disney reiterated.

"A little more conversation boiled down to this: Disney detests anything that savors of the 'arty,' and he fights against it in himself and in his co-workers. He aims at strength and vigor, at robust entertainment, and avoids the 'precious' like poison."

"So much the more reason that the 'abstract' storm in *Pinocchio* is 'art,'" Bulliet concluded.

America's Vasari

AN EXHIBITION planned to reflect the pictorial achievement and taste of America's early 19th century is the "William Dunlap, Painter and Critic" show which opens Sept. 23 at the Addison Gallery of American Art, Andover, Mass.

Dunlap's *History of the Rise and Progress of Arts of Design in the United States*, published in 1834, is the first history of American painting and is still the standard reference on native painting of the period. His critical comments will be displayed along with works of the artists about whom he wrote, some of whom are Morse, Cole, Trumbull, Vanderlyn, Allston, Sully, Inman and Stuart. One section of the exhibition will be composed of the portraits, miniatures and watercolors executed by Dunlap, who also practiced the arts he chronicled.

The Dunlap exhibition will be reported and illustrated in the Oct. 1 issue.

Art on the Air

The National Broadcasting Company in cooperation with the National Art Society is now presenting a series of weekly news features that bring to NBC listeners accounts of the latest happenings in the art world. The time is 6:00 to 6:15 Wednesday evenings through the WEAF outlet. It is also planned to present discussions of such problems as the present status of the WPA Federal Art Project and the role played by individual artists in current art movements of the nation.

Commentator for the series is Bernard Myers, lecturer and critic well known in Eastern art circles. His talks will stress the growing importance of art in contemporary America.

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Etchers Stage "Hit" Show for Fair Visitors

FOR THE FIRST TIME, the Society of American Etchers is presenting two exhibitions within a year. The occasion for the second show, which is on view until Sept. 28 at the Lotus Club, 110 W. 57th St., New York, is the World's Fair. The many requests received by the Society from out-of-town art lovers prompted the members to assemble 186 examples in all the print media.

Maude Riley, critic for *Cue*, found it "really a handsome show of etchings, wood engravings, aquatints, on untroubled subjects, exhibiting highly developed powers of the best gravers. John Taylor Arms' *In Memoriam*, the most ambitious of all, is at one end of the gallery. Thomas Nason's unpretentious but equally amazing *Street in Ipswich* at the other. Cathal B. O'Toole, Luigi Lucioni, Cadwallader Washburn, Loggie, Meyerowitz, each in his masterly way, pictures quiet, heartwarming subjects—barns and trees, a head of an old man, an abstraction, an extending landscape. Margery Ryerson and Anne Goldthwaite portray children. F. Luis Mora has illustrated 'The birds and beasts were there' in a delightful, large etching."

The prints mirror aspects of almost every part of America, of many European countries and West Indian islands. Landscapes and natives engaged in typical pursuits carry local flavors. Sports from polo to fishing and sailing are depicted; and portraits record the features of unknowns and knowns, among the latter being the late Havelock Ellis and the

late Lord Duveen. Blizzards and summer scenes, jugglers and dancers, horses and barges, wharves and wheat fields, mountains and deserts—the subjects continue in infinite variety. James E. Allen's *Boothbay Harbor*, represents the Maine coast, long an artist's favorite.

Writing generally of the exhibition, John Crosby of the New York *Herald Tribune*, stated that "there are a good many of the old stand-bys—boats, weather-beaten fishermen, ducks and cathedrals, subjects so well and brilliantly trodden by earlier artists that it is difficult to get excited about new undertakings. One exception," Crosby continued, "is Sears Gallagher's *Seiners*, a print of fishermen hauling in nets. This has been done often enough, but is, nevertheless, interesting by virtue of its economy of line and soft lighting."

"Several other prints display a notable handling of light. One of these is a print by Margery A. Ryerson, of a children's orchestra in which the hushed harmonies of light and shadow make the music almost audible. Cadwallader Washburn is represented by a portrait of an aged Mussulman with Rembrandt-like darkness over the forehead and one cheek, an old trick, but unparalleled for the depiction of character."

Other exhibitors selected by the *Herald Tribune* reviewer for special comment were Isabel Bishop, Keith Shaw Williams, Paul Cadmus, and John Taylor Arms.

News of Europe

IF WAR DOESN'T COME, European activities for the coming season and next year will be of particular interest.

Following the acceptance of an invitation addressed to the Mexican Government by the French Government, an Exposition of Mexican Art will be held in the Jeu de Paume during the month of May, 1940.

Germany is preparing the celebration of the 500th anniversary of printing, to be held next year in Leipzig along retrospective and international lines. In accord with Teutonic fondness for amplification and thorough documenting, a fair grounds and its buildings will be renovated to project the invention of Gutenberg.

An exposition of rather singular interest is being presented in the Castle of Koenigsberg. "The Artist Sees Horses" assembles about one hundred paintings from medieval to comparatively recent times. Some of the exponents of these equine values are Wouvenmanns, Rubens, Dreux and Hamilton.

A magnificent gift of fifty-two portraits by Clouet, Corneille de Lyon, Rubens and other artists of the same period will enrich the Condé collection at Chantilly, already comprehensive in this respect. Countess de Poncins is the generous donatrice. The official inauguration of these paintings will not occur until fall, but an opening has been made to the public.

A number of archaeological cachets have been brought to light in Italy and France. In Italy a Roman aqueduct at Naples. In France, during reconstructions in the departments of Gers and L'Isere, vases and mosaics.

The list of European museums will be augmented by two additions. Bayonne in France offers a study in the elusive and little explored Basque folklore. In Hanover, Germany, the palace of Count Wallmoden will house historic art objects. The Prado has been reopened with a deficit that will not be replaced until the return of its most important works from Geneva.

A list of outstanding European exhibitions will be found on page 30.

—C. R. BORDLEY.

The People Speak

One of the features of the contemporary art show at the New York World's Fair is the popular voting which is to aid the Fair authorities in selecting not only the paintings they are to purchase but also the museums to which these paintings will be given.

The most recent statement issued by the exhibition officials shows Joseph Hirsch's *Two Men* in first place. Five paintings are tied for second place; they are: *No More Plowing* by John S. De Martelly, *Turtle Hunters in the Everglades* by Frank Mollenhauer, *Negro Boy* by Joe Jones, *Red Moore, Hunter* by Eugene Speicher and *Girl in White* by Howard L. Hildebrandt.

In sculpture the places are: first, to *Paderewski* by Korczak Ziolkowski; second, to *Reflections* by Harriet Frishmuth; third, to *Elemental Man* by Malvina Hoffman. In etching, first place is held by *Springtime in Salem* by Samuel Chamberlain, and second, by *Reflections at Finchfield* by John Taylor Arms.

Among the museums named by the visitors to receive the Fair's gifts, the Metropolitan Museum of New York was first, the Museum of Modern Art was second, and the Art Institute of Chicago, third.

The balloting will continue throughout the duration of the Fair.

The Art Digest

Sanity in Art

THE CALIFORNIA edition of Mrs. Frank G. Logan's *Sanity in Art* movement has just closed a large, and from last reports, a most successful exhibition at the Palace of the Legion of Honor, San Francisco. It was the Society's debut on the West Coast and, to quote Alexander Fried of the *Examiner*, it "created something that the San Francisco art community has long needed—an excellent academy exhibit." Probably spurred on by the unfortunate awarding of the Golden Gate first prize to George Braque's shop-worn and academic abstraction, the Society's 300 members put their best feet (or canvases) forward and received an unusually large audience.

"Proving that its conservative principles can be backed by more than words," said Fried, "the exhibit assembles an impressive array of artists of talent, sober ideals and seasoned workmanship. The public attendance is both appreciative and extraordinarily large." While conceding that "some of the Palace items can be accused of inexpressiveness or even banality," this critic felt that the proportion of salient works is high. Further, the show has given leeway to a gratifying variety of moderate styles." Most of the landscapists "dwell poetically among rugged mountains, sun-parched desert expanses, friendly trees and the struggle of rocky surfs." Most of the portraitists "use graceful skill to procure good likeness and to picture their subjects in a sympathetic and elevated spirit."

One feature of the *Sanity in Art* show was to have each visitor cast a ballot for his favorite oil, watercolor and sculpture. Fried wrote that he would select his favorites from among the following:

"Oil surf scenes by William Ritschel, Emer-

son Lewis and George Koch. Oil landscapes—Thomas McGlynn (for two that are remarkable in their fragile sensitivity); Emerson Lewis *Destination Unknown*; E. Rizak *Fillmore Street Hill*; Peter Ilyin (his two decade old *Spring in Russia*); Charles Bradford Hudson (desert vistas); Hans Meyer-Kassel; Warden Bethell *Desert Sky*; H. B. Blatchly (his overcast *Suisun Marsh*); Jerome Jones (city *Night Scene*); Francis Todhunter (his somber freighter picture).

"Or oil portraits—Leopold Seyffert *Mrs. Frank Logan*; Louis Betts *Mr. Logan*; John Garth (both his fine spirited pensive woman and his keen handsome *Waterfront Romeo*); Ilyin *Haig Patigan*. Or oil interiors—James Holden (the vividly colorful and free *Apothecary*). Or oil still life—Alice Todhunter.

"Pastels—Portraits by the adroit hand of Edmond Pizzella and a flower study by Meyer-Kassel.

"Watercolors—Maurice Logan (especially for his brilliant tree shaded *Summer Time*); Percy Gray (especially for his finely composed Inness-like *Eucalyptus Trees*).

"Sculpture—Barbara Herbert *Bacchante* and the slender poignant *Death and the Maiden*; Haig Patigan (the classically pure, sensitive portrait study of a young woman); Fredric Schweigardt *Einstein* and a tender little *Mother and Child*.

Fried's conclusion was that "the exhibit as a whole restores a balance that has been badly lacking hereabouts, as in all parts of the world, since fashion pushed traditional art discipline fanatically out of the mode and installed in its place virtually any example of self-expressionism, no matter how crude."

John Garth, San Francisco artist and a director of the *Sanity in Art* Society, wrote a series of fiery articles for the *Examiner* in which he took such jabs at ultra-modern-

ism as: "True art is timeless and eternal and does not depend upon novelty for its appeal. Our generation still loves good pictures; the Louvre, the Tate, and the Metropolitan are always crowded. But today the galleries devoted exclusively to 'modern' exhibits are empty. The whole thing has become a tiresome ordeal. The paintings are as alike as peas in a pod; the same monotonous affections of 'strength,' the same desperate striving for novelty; the same studied naïveté; the same deliberate distortions; the same muddy color; and the same dull disappointment for the lonely gallery visitor."

This question goes deeper than merely squandering our Exposition money on foreign so-called crackpot art. True art is the expression of a nation's soul and the people are judged by the art they honor. Art of the sort of *The Yellow Cloth*, which won the \$2,500 first prize at the Exposition, does not inspire or ennoble. It is a sterile art, blind alley art. It says nothing, leads nowhere. If tortured table top painting, bang-rattle discord music and 'rose is a rose is a rose' poetry are the highest expressions of the soul of this mighty Nation, then God help America."

Exhibit at Tall Timbers

In the mountains near New Hampshire's picturesque Lake Winnipesaukee an art center was founded last year to provide artists with unusually attractive landscape subject matter. The camp, called Tall Timbers, features living quarters at low rates on a 300 acre tract of farm and wood lands. There are no instructors, criticism coming only from fellow painters. The center's second exhibition, including work by artists from several eastern states, continues through October.

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Four Stars!

HAVING BEEN ASKED several times since I returned from the Golden Gate Exposition what contemporary painting exhibits I would consider for prizes (since I disagree with the Braque award), I would like to present the following list of those that impressed me as "four star" canvases. In making these designations I refer solely to the Golden Gate exhibits, not taking into consideration the past performances of the artists. The order of the listing has nothing to do with the order of my choice. Also, remember this is merely one man's opinion:

The Children by Myer Abel.
Night Scene by Matthew Barnes.
Po' Julie by Julien Binford.
Chicago River by Aaron Bohrod.
Betty Jane Smith by Erna Bottigheimer.
Under the Viaduct by Charles Burchfield.
David Williams by Jerry Bywaters.
Still Life Near Window by Nicolai Cikovsky.
South Wind by Paul Clemens.
Flood Refugees by Jon Corbino.
Ruth by Allela Cornell.
Raven Country by Tom Craig.
Still Life by Lamar Dodd.
Enrica by Jerry Farnsworth.
The Maryland Hunt by Vaughn Flannery.
Night in Pittsburgh by Carl Gaertner.
Bearsville Meadow by Emil Ganso.
Road to Mt. Diablo by William Gau.
January by Georgina Kiltgaard.
Weather Vane on Sofa by Yasuo Kuniyoshi.
Morning in the Pasture by Sidney Laufman.
Off Season by Maurice Logan.
In the Kitchen by Herman Maril.
The Lane by Antonio Martino.
Mountain Splendor by Henry Matteson.
Wearily by Edward Millman.
Country Road by Paul Monner.
Figure by Otis Oldfield.
The Inlet by George Picken.
Southern Spring by Hobson Pittman.
Hod Carrier by Daniel Rhodes.
Man-Made Desert by Samuel Rosenberg.
At the Blackboard by Doris Rosenthal.
Alcatraz by Millard Sheets.
Autumn by Francis Speight.
Arkansas Landscape by Everett Spruce.
After Lunch by Maurice Sterne.
Setting the Table by Frederic Taubes.
Canal in Derby by Manuel Tolerian.
September Landscape by Eugene Trentham.
Modern Classic by Hamilton Wolf.
Black Sentinels by Nicola Ziroli.
Sadakichi Hartmann by Ejnar Hansen.
Comme j'ai vu Elvyr by Hilaire Hiler.
Wissahickon Creek by Earl Horter.
Embarkation by Everett Gee Jackson.
Girl With Dominoes by J. Theodore Johnson.
Still Life—Dogwood by Morris Kantor.
W2 by Lucien Labaudt.
Noon by Doris Lee.
The Lover by Charles Shannon.
Negro Spiritual by Franklin Watkins.
Woman with a Crow by Pablo Picasso.
Odalisque with Flowers by Henri Matisse.
Portrait of Yolande L. by Andre Derain.
Landscape, Southern France by Andre Derain.
Early Hour by Carl Hofer.
La Vie by Pablo Picasso.
Winter Twilight by Maurice de Vlaminck.
Ploughing by Steven Szenyi.
Hector and Andromache by Giorgio de Chirico.

—EDITOR

Fournier at Hoosier

At the Hoosier Art Gallery, 211 W. Wacker Drive, Chicago, the recent work of Alexis Jean Fournier is being shown in an exhibition that is to remain open until Sept. 30. The artist, a resident of South Bend, Ind., and East Aurora, N. Y., has painted in many parts of America and in Europe.

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The Art Digest

The Field of American Art Education

In Modern Setting

ONE OF THE SEPTEMBER events on New York's 57th Street will be the official opening of the New York School of Fine and Applied Art in its new, modern quarters at number 136, on the corner of Lexington Avenue. There, in streamlined, functional surroundings, the school that has trained some of the leaders in the fields of painting, illustration, advertising design, interior decoration, fashion illustration and costume design, will begin the 32nd year of its history.

Founded in 1896 by a small group of progressives under William M. Chase, the school was given its present name and form in 1908 by Frank Alvah Parsons, a pioneer in the application of art principles to the necessities as well as the luxuries of life. In 1908 Mr. Parsons assumed full direction of the school, and remained its head until his death in 1930. Associated with him from 1912, and himself founder of the Paris branch of the school, was William M. Odom, the institution's present president.

Known internationally as one of the important centers for instruction in the practical side of art in life, the New York School of Fine and Applied Art offers regular instruction by a faculty of recognized names in the academic field, and also a special schedule of speakers and lecturers invited from the ranks of recognized experts in the professions in which the students are seeking admission.

The school's list of patrons includes names high in the diplomatic, social and art worlds of both America and France.

Classes by Brecher

Samuel Brecher, whose *Portrait of a Man* was reproduced in the May 1, 1938, issue of THE ART DIGEST when it was purchased by the Metropolitan Museum, will this year conduct larger classes than heretofore. Brecher this year is offering instruction, in his school at 124 W. 23rd Street, New York, in still life, portraiture, and figure in all media.

A graduate of Cooper Union and a former student at the National Academy of Design and under Charles W. Hawthorne, Brecher brings to his classes more than ten years of teaching experience. The A. C. A. and the Hudson D. Walker galleries have sponsored one-man shows of his work.

McLane Institute Moves

Among the growing art schools that have recently been obliged to move to larger quarters is the McLane Art Institute. Formerly housed in the Hotel Chelsea, the Institute is now conducting classes in its new and excellently appointed rooms at 1755 Broadway.

Still Pioneering

THE California College of Arts and Crafts (Oakland), founded just after the San Francisco fire in 1906 and one of the pioneer West Coast applied art schools, is this year expanding its courses into scientific fields that, for art schools at least, are pioneer ground.

The school explains that the increasing application of scientific knowledge to industry necessitates increased scientific knowledge for artists, who are more and more being associated with industry. Another incentive to the enlarged scope of classes, the announcement continues, is the modern tendency for fine art to be based on deeper understanding of essential structure and the action of real, though unseen, forces. The school's new courses will parallel, but not duplicate, the scientific studies offered to engineers. They are planned to treat of the same basic principles, but will deal with them in their practical application to modern work in design.

At Chicago's "Bauhaus"

Moholy-Nagy's School of Design in Chicago announces the courses that will be offered during the coming winter session which opens Sept 25. Continuing the principles established by the Bauhaus in Weimar, Germany, the Chicago institution offers experience in workshop technique, plastic representation, architecture, textile design and weaving, photography, display and modeling.

The preliminary courses lay stress on mastery of materials—learning the specific properties of the various substances that will later be used by the artists to express their creative ideas. The more advanced courses include practical work in such fields as town planning, landscape architecture and the social sciences.

Enriches American Tradition

"A real enrichment has been brought to the tradition of American art and culture with the 'rediscovery' of William M. Harnett," writes Mary Best in the *Bulletin* of the Smith College Museum, announcing the acquisition of the 19th century Philadelphian's *Discarded Treasures*. Painted in the eye-deceiving manner of some modern surrealists, the work shows a jumbled pile of torn and broken old books on a table on which is tacked a placard and torn label. The painting can in itself "defy what is perhaps the most serious criticism leveled against American painting—its general lack of quality," continues Miss Best. "Harnett's work is of unquestioned quality." The painting was acquired from the recent one-man show of Harnett at the Downtown Gallery, New York.

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Chouinard Courses

THE CHOUINARD ART INSTITUTE in Los Angeles begins another active year on Sept. 11, when its many departments initiate the new season with work in all branches of fine and applied arts. Like last year, the fine arts department will be under the direction of Phil Paradise, who will also teach painting. Ejnar Hansen will conduct classes in portrait painting, while classes in drawing will be under the supervision of Herbert Jepson and Carl Beetz.

Pruett Carter, one of America's leading illustrators, will conduct classes in magazine illustration, and Chouinard's course in animated cartooning will be continued under the direction of Disney-trained men. Interior decoration is directed by George Townsend, and modern architecture by Harwell Hamilton Harris, much of whose work has appeared on the pages of leading architectural journals. Plastic decoration, design and color have as instructors William Moore, and Gyo, well-known textile designer who will teach creative design as applied to fabrics.

The costume design department is under the direction of Beatrice Bovo Phelps. Assisting Mrs. Phelps as guest instructors and lecturers will be Adrian, famous M. G. M. designer, Howard Greer, also a well-known designer for motion picture stars, and Gwen Walters, fashion editor of Photoplay.

Commercial art branches, which include classes in lettering, layout, illustration, design, fashion illustration, and industrial design, will be directed and taught by Edward C. Northridge, director of the Allied Artists in Los Angeles. He will be assisted by G. H. Kirkpatrick, Leonard Wheeler and Charles Cruze.

Instructors' Show

An exhibition of work by the instructors of the American Artists School will be held at the A. C. A. Gallery beginning Sept. 5 to mark the opening of a new semester. Classes as the school, which is located at 131 W. 14th Street, New York, will begin Sept. 11, at which time two new courses will be inaugurated: mural painting, to be taught by Anton Refregier, and silk screen as a fine art, to be taught by Anthony Velonis.

The school's faculty, besides Refregier and Velonis, includes Jean Artman, David Burke, Francis Criss, Arnold Eagle, Fred Ellis, Ruth Gikow, Harry Glassgold, John Groth, Hananial Harari, Milton Hebdal, Harry Helfman, Simon Kennedy, Eugene Morley, Miron Sokole, Moses Soyer, Algot Stenberg, Arthur Stern, Sakari Suzuki, Nahum Tschacbasov, Sylvia Wald, Ben Wilson and Sol Wilson.

Taylor Joins Syracuse

Walter A. Taylor, a partner in the office of Hobart Upjohn, New York, has just been made assistant professor of architecture at Syracuse University. Taylor will have charge of all courses in history of architecture and, in addition, will assist in elementary design. His many years in practice and as a lecturer in the Columbia School of Architecture will, the university announces, enhance the teaching power of Syracuse's architecture department.

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Provincetown's Own

UNLIKE the Provincetown Art Association's earlier exhibition, the current show draws exclusively on local artists for exhibits. The "name" artists who were invited to show in the last display, reported in August issue of THE ART DIGEST, are absent, but the result, in the opinion of Elizabeth M. Bowser of the Boston Transcript, "is a Provincetown show which is good in its own right and scarcely seems to need dilution from outside sources."

"In general," Miss Bowser continued, "sound, honest work predominates, neither grimly conservative, nor outrageously modern and startling. The usual summer colony penchant for painting things 'as is' evidently has not too firm a hold on Provincetown painters, many of whom seem to feel that they will not offend the gods too much if they take a few liberties with their subjects. There was not even one of the dashing surf on rock paintings, and not one snow scene with blue shadows; the ripples-reflection harbor scenes were rare, and dull academic portraiture and studio flower arrangements were in the minority."

The artists selected by Miss Bowser for special mention were Fritz Pfleiffer, Florence Brillinger, Charles Heinz, Vernon Smith, Bruce McKain, Ross Moffett, Lucy L'Engle, Marion Huse, Harold Wrenn, Floyd Clymer, Fritz Fuglister, Jerry Farnsworth, Dorothy Loeb, Philip Malicoat, Philip Yater, Claire Angert, Sam Charles, Russell West, John Gregory, Arthur Lougee, Dorothy Lake Gregory and Mar go Allen.

The Circus Came to Town

Twin City artists, when the circus moved into their midst, were drawn to it like filings to a magnet. Sketch pencils and brushes began to speed over canvas and paper in the dim light of early dawn, when roustabouts, driving stakes and pulling canvas tenting into place, served as rugged models. During the day the animal exhibits became the favored models and during the night, the colossal three ring spectacle.

The result of this outburst of artistic activity—drawings, watercolors and oils executed backstage, in cook tents and from the vantage point of mounds of hay—forms the September exhibition at the Walker Art Gallery in Minneapolis. Horse studies were submitted by Cameron Booth and Leslie Lavelle, and studies of more exotic animals by Emily Abbott. The displays of Mac LeSueur, Stanford Fenelle, John Huseby and Olaf Albu deal with the mechanics of the circus; while those of George Beyer, Lorraine Goff LeSueur and Syd Fossum feature the acts of the performers and the clowns. The aura of drama surrounding the traveling show was the angle stressed by Alex Masely and Alice Tenny.

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CALENDAR of Current EXHIBITIONS

ANDOVER, MASS.
Addison Gallery of American Art
Summer: Contemporary Watercolors.

BALTIMORE, MD.
Walters Art Gallery *Summer: Paintings of Mohammedan hands by 19th century artists.*

BOSTON, MASS.
Institute of Modern Art *Summer: Contemporary New England Oils.*
Museum of Fine Arts *Summer: Paintings, Drawings & Prints, New England Collections.*

BROOKLYN, NEW YORK
Brooklyn Museum *Summer: Popular Art in America. To Sept. 10: Paintings, Drawing, & Prints, Abraham Walkowitz.*

BUFFALO, NEW YORK
Albright Art Gallery *Summer: The Artists in the World.*

CAMBRIDGE, MASS.
Fogg Museum *Summer: New England Genre.*

CHICAGO, ILL.
Art Institute *Summer: Sporting Prints & Drawings.*

Lakeside Press Galleries *Summer: Exhibition of Illustrated Books.*

CINCINNATI, OHIO
Art Museum *Summer: Old Masters; American Prints.*

CLEARWATER, FLA.
Art Museum *Summer: Contemporary American Art.*

CLEVELAND, OHIO
Museum of Art *To Oct. 1: Contemporary Prints.*

CONCORD, N. H.
State Library *To Sept. 30: Oils by Alexander Bourcier.*

HONOLULU, HAWAII
Nickerson Galleries *Summer: Paintings, Watercolors and Prints.*

LOS ANGELES, CALIF.
Dalzell Hatfield *Summer: Modern French Paintings.*

Los Angeles Museum *To Oct. 5: Federal Art Project for Southern California.*

MUNICIPAL ART COMMISSION *September: Oils by Louise Everett Nimmo.*

Tone Price Gallery *Summer: Contemporary Americans.*

Stendahl Galleries *Summer: Contemporary Americans.*

MANCHESTER, N. H.
Currier Gallery of Art *Summer: Midsummer Exhibition of Paintings, Prints and Sculpture.*

MYSTIC, CONN.

Art Association Gallery *To Sept. 10: Annual Exhibition.*

NEWARK, N. J.

Newark Museum *Summer: Retrospective Exhibition by Joseph Stella; Oriental Art; American Folk Paintings.*

NEW HAVEN, CONN.

Yale Gallery of Fine Arts *Summer: Masterpieces of New England Silver, 1650-1800; Collection of Washingtoniana and Americana.*

NEW LONDON, CONN.

Lyman Allyn Museum *To Sept. 5: Bead Embroideries.*

NEW YORK CITY, N. Y.

A. C. A. Gallery (52W8) *Sept. 5-16: The American Artists School Faculty Show. Sept. 16-30: Group Show.*

Academy of Arts & Letters (Bway & 155) *Summer: Works by Childe Hassam and Edwin Austin Abbey.*
American Fine Arts Society (215 W57) *To Sept. 30: 50th Anniversary Exhibition of National Association of Women Painters & Sculptors.*

Arden Galleries (460 Park) *To Oct. 28: Chinese Art from Imperial Palace.*

Associated American Artists (711 Fifth) *Summer: Contemporary American Prints; Paintings and Sculpture.*

A. W. A. (353W57) *Summer: Members' Exhibition of Paintings & Sculpture.*

Babcock Galleries (38E57) *Summer: 19th Century and Contemporary Americans.*

Barbizon-Plaza Art Gallery (6th at 58th) *Summer: Thumb Box Group Show.*

Bland Gallery (45E57) *Summer: Prints of New York.*

Carroll Carstairs (11E57) *Summer: Selected French Moderns.*

Clay Club (4W8) *Summer: Terra Cotta Sculpture.*

Contemporary Arts (38W57) *Summer: "Water, Water, Everywhere" Group Show.*

Cooper Union (Cooper Sq. at 7th) *To Oct. 31: Wallpaper Designs.*

Decorators Club (745 Fifth) *Summer: Room Harmonies by Members.*

Durand-Ruel Gallery (12E57) *Summer: 19th & 20th Century French Paintings.*

8th St. Playhouse Gallery (52W8) *To Sept. 23: Retrospective Exhibition.*

Ferragil Galleries (63E57) *Summer: 25th Annual Watercolor Exhibition.*

Finlay Galleries (69E57) *Summer: English and American Painters.*

Grand Central Art Galleries (15 Vanderbilt) *To Nov. 7: 1939 Founder's Show.*

Grant Studios (175 Macdougal) *To Sept. 25: Paintings by Josephine Paddock; Recent Watercolors by Daniel R. Huntington.*

Grolier Club (47E60) *Summer: American Life as Portrayed by American Illustrators.*

Arthur H. Harlow & Co. (620 Fifth) *Summer: Prints, Old & Modern Masters.*

Marie Harriman Gallery (63E57) *To Oct. 1: Modern French Masters.*

Kennedy & Co. (785 Fifth) *Summer: American Prints.*

M. Knoedler & Co. (14E57) *To Sept. 29: The Barbizon School.*

Theo. A. Kohn & Son (608 Fifth) *Sept. 18 to Oct. 13: Abstractions.*

John Von Wright *To Sept. 15: Oils, Marjorie Bishop.*

C. W. Kraushaar (730 Fifth) *Summer: Modern French & American Paintings.*

John Levy Galleries (11E57) *Summer: Old Masters.*

Julien Levy Galleries (15E57) *Summer: Dali, Berman, Leonid, Chirico, Blume.*

Lilienfeld Galleries (21E57) *Summer: Modern French Masters.*

M. A. McDonald (665 Fifth) *Summer: Fine Old Prints.*

Macbeth Galleries (11E57) *Summer: Paintings by Leading Contemporary Americans.*

Pierre Matisse (51E57) *Summer: Modern French Paintings.*

Guy Mayer Galleries (41E57) *Summer: Contemporary Prints.*

Metropolitan Museum of Art (5th at 82nd) *Through Oct.: "300 Years of American Life."*

Midtown Galleries (605 Madison) *Sept.: Drawings by Midtown Group.*

Milch Galleries (108W57) *Summer: Group of Selected Contemporary Americans.*

Montross Gallery (785 Fifth) *Summer: Contemporary Americans.*

Pierpoint Morgan Library (29E36) *To Oct. 31: Illuminated Manuscripts; Master Drawings; Historical Letters & Documents.*

Morton Galleries (130W57) *To Sept. 30: Watercolor Exhibition.*

Museum of City of New York (Fifth at 103—Free Daily Ex. Mon. 10 to 5, Sun. 1 to 5) *Summer: History of New York Crystal Palace; One Hundred Years of New York State; 1785 to 1885; Development of the Skyscraper in New York.*

Museum of Modern Art (11W53) *To Sept. 24: "Art in our Time."*

Museum of Natural History (Central Pk. West & 77th St.) *Summer: Paintings of Coast Indians of North West by Frederick K. Detwiler.*

Newhouse Galleries (15E57) *Summer: Old Masters.*

Arthur U. Newton (11E57) *Summer: English Portraits.*

Nierendorf Gallery (18E57) *Summer: Modern Art.*

Georges Passodot Gallery (121 E57) *To Sept. 15: Sculpture by Archipenko; Sept. 18-30: The Fair in Watercolors by Margaret Huntington.*

Paris Gallery (32E58) *Summer: Modern French Paintings.*

Public Library (Fifth at 42nd) *Sept.: Illuminated Manuscripts; New York of Yesterday; Flowers and Fruits, 1496-1846; American Printmakers.*

Pyron Printers (229W43) *Summer: Papermaking by Hand in India.*

Raymond & Raymond (40E52) *To Sept. 8: Sculpture Show.*

Frank Rehn (683 Fifth) *Summer: 20th Annual Exhibition.*

Paul Reinhardt (730 Fifth) *Summer: Contemporary European & American Artists.*

Riverside Museum (310 Riverside Dr.) *To Sept. 17: Latin American Exhibition.*

Robinson Galleries (126E57) *Sept.: Edition sculpture for decorators.*

Salmagundi Club (47 Fifth) *Summer: Annual Summer Exhibition.*

Schaefler Galleries (61E57) *Summer: Old Masters.*

Schneider-Gabriel Galeries (71E57) *Summer: Diminutive Paintings.*

Schultheis Galleries (15 Maiden Lane) *Summer: American and Foreign Paintings.*

Jacques Seligmann (3E51) *Summer: Mackay Collection.*

E. & A. Silverman (32E57) *Summer: Old Masters & Antiques.*

Studio Guild (730 Fifth) *To Sept. 30: Third National Revolving Exhibition.*

Mrs. Cornelius J. Sullivan (460 Park) *Summer: French Moderns.*

Tricker Galleries (19W57) *Sept. 9-27: Watercolors by William Boedefeld; Sept. 25-Oct. 15: Exhibition of Ecclesiastical Art.*

Walker Galleries (108E57) *To Sept. 30: 13 Americans.*

Westermann Galleries (20W48) *Summer: Group Show.*

Weyhe Gallery (794 Lex.) *Sept.: Modern American Show.*

Wildenstein & Company (19E64) *Summer: "Great Tradition of French Painting."*

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NORTHAMPTON, MASS.
Smith College Museum *Summer: 19th and 20th Century Painting and Sculpture.*

OAKLAND, CALIF.
Oakland Art Gallery *Oct. 8 to Nov. 5: Annual Exhibition of Watercolors, Pastels, Drawings & Prints.*

PITTSFIELD, MASS.
Berkshire Museum *To Sept. 17: Annual Exhibition of Pittsfield Art League.*

ST. LOUIS, MO.
City Art Museum *Summer: International Watercolors.*

SAN FRANCISCO, CALIF.
M. H. De Young Memorial Museum *Summer: "Frontiers of American Art."*

Graves Gallery *Summer: Group Show by Western Artists.*

Museum of Art *To Sept. 12: Oils & Watercolors by Leah Rinne Hamilton; Sept.: Photos by Ansel Adams; Sept. 12-26: Drawings by Harriet Whedon; Sept. 27th to Oct. 10: Watercolors by James Budd Dixon.*

SEATTLE, WASH.

Art Museum *Summer: Master Graphic Artists; Oriental Art; American and European Painting and Sculpture.*

SPRINGFIELD, MASS.
George W. V. Smith Gallery *Summer: "Art in Everyday Use in Early New England."*

SPRING LAKE, N. J.

Monmouth Hotel *Summer: Paintings by Pauline Ward Mount.*

STATEN ISLAND, N. Y.
Institute of Arts *Summer: Children's Work of Museum Art Class.*

WILMINGTON, DEL.

Art Center Building *To Sept. 10: Loan Water Color Show.*

WORCESTER, MASS.

Art Museum *Summer: Early New England Print Makers.*

EUROPEAN SHOWS

BAYONNE, FRANCE
New Basque Museum *Basque Folk Art.*

CHANTILLY, FRANCE
Opening of the de Pencin Collection.

HANOVER, GERMANY
New Wallmoden Museum *Historic Art Objects.*

KOENIGSBURG, GERMANY
"The Artist Sees Horace."

TURIN, ITALY

Piedmont Gothic and Renaissance Art.

LUINO, ITALY
Bernardo Luini.

VENICE, ITALY

Majolica of the 18th Century.

MADRID, SPAIN

The Prado Reopens.

Van Gogh in Paradise

Today I went to the place where the street-cleaners dump the garbage and dirt. Good Lord, how beautiful that was—for Buckmann, for example. Tomorrow I'll get some interesting examples from those dung-heaps, for approval, or for use in posing, whatever you want to call it. Among other things, broken street lanterns; they are rusty and warped. The man is going to bring them to me. It was something like a fairy-story by Andersen—this collection of discarded poles, baskets, kettles, soldiers' food containers, oil cans, wire, street lamps, chimney pipes . . . I'll dream about it tonight, but especially this winter. I can recommend myself, when you come to The Hague again, as a guide to that place, and

some other places, which, although hideous as possible, are for an artist a paradise.

—VAN GOGH in *Letters of an Artist.*

A Question of Limitation

The primitive artist, far more so than his white colleague, is limited to the material at his disposal. The Eskimo cannot work with bamboo, nor the South Sea Islander with ivory; each is compelled to produce model and figure from the medium placed by nature at his disposal. This limitation, however, has had the advantage of making him exhaust to the uttermost all the possibilities of his one medium, or the few materials he had. He has wrested from them every possible form and ornamentation.

—JULIUS LIPS in *The Savage Hits Back.*

Marjorie Bishop Debut

Fourth in the 1939 Summer Series of American Artists, presented each year by Theodore A. Kohn & Son, Fifth Avenue jewellers, is the one-man show of oils by Marjorie Bishop. This exhibition, which is current through Sept. 15, marks the New York debut of Miss Bishop.

Born in Melrose, Mass., the artist began painting at the age of eight, continuing her career self-taught until her arrival in New York in 1935. Camillo Egas and Guy Pene du Bois have since been her instructors. The exhibited canvases mirror the last four years of the artist's activity and include scenes from New York, Pennsylvania and France. Barns, elevated railways, and street scenes alternate with figure studies and portrait heads.

The Art Digest

BOOKS

REVIEWS & COMMENTS

Modern Mexico

THE ART OF MODERN MEXICO, usually thought of as a crazy-quilt affair produced by a series of eccentric geniuses, is pictured in a new book, *Modern Mexican Art*, as a logical organic growth in history's stream. The volume, written by Laurence E. Schmekebier, is being published Sept. 18 by the University of Minnesota Press at \$7.50.

Mexico's art development, at least since the days of Cortez, amounts in a way to a personal-social-personal progression, starting with the personalized art production of Colonial days, passing through a period of socialization when individuality was submerged in and directed by the Cause, and coming in recent years to a period again characterized by personalized creation.

The author sketches in the historical background of Mexico, setting the stage for its somewhat tempestuous artistic blooming and describes the political and sociological ill-winds that helped shape Mexico's art and history—centuries of plundering domination by a self-interested, corrupt Government and Church. The political revolution of 1910-20 resulted only in a shift of central authority from Madrid to Mexico City; the social abuses that helped foment that revolution were carefully preserved and carried over into the new order, and provided the fuel for the revolution that flamed in 1910-20.

It was then that Mexico's art revolted against the restrictions of the old order and began to take its content from political sources. Drawing heavily on the country's popular and traditional arts (taking from ancient art plastic form and powerful presentation, from colonial art realism, and from popular art verve and spontaneity), the new era artists redirected these native forms, using them to clothe current social thought. Like the players in American labor's revue *Pins and Needles*, Mexico's artists took the venerable old art forms they found and made them, in modern tempo, "sing a song of social significance."

Setting the tune was the Syndicate of Technical Workers, Painters and Sculptors, which proclaimed in 1922 that "... our own aesthetic aim is to socialize artistic expression, to destroy bourgeois individualism." Easel art was repudiated as being essentially aristocratic; monumental art was hailed because it was, like graphic art—which also found favor—public. "Our supreme objective in art, which is today an expression for individual pleasure, is to create beauty for all, beauty that enlightens and stirs to struggle."

The new freedom produced stylistic confusion at first, but there was unifying direction and purpose, and a creative enthusiasm that became almost the essential stylistic feature. The socialized artists set avidly to covering vast areas of wall space with messages of the Cause. An integrated movement was born. Mural painting flourished, setting up an important trend that was felt throughout the United States.

But the movement, as an integrated one, did not last a decade. It fell apart into individual components, with Rivera, backed by the government, bulking large and dwarfing his followers. Besides his, the only other discernible movement was that created by the activity of the artists who turned to the Mexican Scene. And now, according to Schmekebier, individualism is again the order of the

day—an individualism that has fed successively on Impressionism, Cubism and, most recently, Surrealism.

Such is the over-all pattern of the quilt, a pattern that Schmekebier fills in with the colorful patches created by the artists whose work determined the ultimate design of the pattern (but not its structure) in all stages of its development. The filling-in represents a careful, conscientious job of reporting.

A host of artists, many of them well known in America, are recorded and their work registered. The two giants of the school, Orozco and Rivera, are painted in, mainly through studies of their work, in two separate chapters.

Schmekebier's *Modern Mexican Art* is not merely a verbal record; it is also a graphic one, assuming a visible being in the 216 reproductions that capture the essence of the movements, trends and artists treated in the 190 pages of text. Pertinent biographical facts are gathered in a section devoted to notes on 34 of the principal artists.

The volume serves to integrate a subject that has heretofore, in English at least, been revealed mostly through studies of individual artists or of segregated aspects of the school. The material, gathered first hand, is presented logically, precisely and with a good feeling for historical perspective. One might wish, however, that the breakdown of the socialized phase had been examined more minutely. In the light of present tendencies toward socialization of such fields as American medicine and government support (with control as the probable result) of art, Mexico's experiment should afford fruitful lessons.

Schmekebier, known for his earlier *Handbook of Italian Renaissance Painting*, is Assistant Professor of Fine Arts at the University of Minnesota. A graduate of the University of Wisconsin, he completed his studies abroad, receiving his Ph.D. from the University of Munich.

—FRANK CASPERS.

BOOKS RECEIVED

MASTERPIECES OF EUROPEAN PAINTING IN AMERICA, edited by Professor H. Tietze. New York: Oxford University Press; 336 pp.; 317 reproductions; \$3.00.

A volume that traces the art history of the world from Giotto to Cézanne, using only as material those works of art that are owned by American public and private collections. It reveals that American institutions, less highly publicized than comparable European ones, contain masterpieces on an extremely high plane.

LEONARDO DA VINCI, by Sir Kenneth Clark. Cambridge: at The University Press; New York: The Macmillan Company. 210 pp.; 68 illustrations; \$5.00.

The author, who four years ago compiled the catalog of the Da Vinci drawings at Windsor Castle, delivered most of this material orally during the course of his Ryerson Lectures at the Yale School of Fine Arts.

BLACK AND WHITE BY BROWN, Simplified Drawing. New York: Scribners; line drawings and text; \$1.50.

An instructional manual by Paul Brown, prominent polo and sports artist.

ART TEACHER'S PRIMER, by Eliot O'Hara. New York: Minton, Balch & Co.; text with 18 blackboard diagrams and a frontispiece in color; \$2.50.

The author of four previous books on watercolor painting brings out a volume that

explains his system of art teaching, stress being laid on his integrated sequence of lesson technique.

GIST OF ART, by John Sloan. New York: American Artists Group, Inc.; 198 pages of text, 136 pages of reproductions; \$3.75.

First in the series of books on American artists planned by the Group. In it Sloan sets down pithy comments not only on art and artists, but also on life and its relation to art.

FIGURE CONSTRUCTION, (Revised Edition), by Alon Bement. New York: Gregg Publishing Co.; 124 pp.; \$2.40.

A revision of a widely used text dealing with drawing the human figure. Divided into lessons, the book explains theory as well as procedure. Special attention is given to each part of the body, as well as to the body as a whole.

ART SCHOOL DIRECTORY, compiled by the American Federation of Arts, Washington, D. C.

A comprehensive listing, geographically arranged, of the principal American art schools and of the fellowships and scholarships available in the field of art.

ART FROM THE MAYANS TO DISNEY, by Jean Charlot. New York: Sheed and Ward; 285 pp.; illustrated; \$2.00.

A collection of the previously published writings of this well known artist-writer. Though the heaviest accent is on American art, the author builds his thesis on a broad foundation ranging from the 12th century Mayan murals to the latest creations of the Disney Studios.

MILLET TILLED THE SOIL, by Opal Wheeler and Sybil Deucher. New York: E. P. Dutton & Company; 96 pp.; illustrated by drawings by Dorothy Bayley and reproductions of works by Millet; \$2.50.

Second in a series of volumes on famous artists by these authors. It tells the life story of the great French painter in the vernacular of the children's book.

FRENCH PAINTINGS IN THE XXTH CENTURY, by Charles Terrasse, translated by Eveline Byam Shaw. Paris: Hyperion Press (Art Book Publications, N. Y. C.); text and 11 plates (12 in color); \$3.48.

A collection of French moderns from Cézanne to Oudot, covering all recent movements and containing interesting biographies of 72 artists.

TURNER, by Camille Mauclair. Paris: Hyperion Press (Art Book Publications, N. Y. C.); Text and 160 reproductions, 16 in color; \$2.98.

A monograph on the English artist by a French critic.

FLEMISH PAINTINGS IN THE XVIIITH CENTURY, by Edouard Michel. Paris: Hyperion Press (Art Book Publications, N. Y. C.); 96 gravure prints with text, 4 in color; \$2.98.

Covers the great period of Flemish painting.

COSTUMES OF CENTRAL EUROPE, drawn by Lepage Medvey, text by Andre Varagnac. Paris: Hyperion Press (Art Book Publications, N. Y. C.); with 40 color plates; \$3.48.

Illustrating native costumes of Austria, Hungary, Poland, Czechoslovakia.

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

INCORPORATED

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State Directors of American Art Week, serving under the State Chapter Chairmen of the American Artists Professional League, are responsible for American Art Week celebrations in their respective states, and for the appointment, locally, of large numbers of local Directors in the towns and cities in their own states. All questions regarding 1939 American Art Week may be referred through regular channels to the National Director, Mrs. Florence Topping Green, 104 Franklin Avenue, Long Branch, N. J., to whom 1939 American Art Week state reports must be sent before January 7, 1940.

(It is impossible to include in this list the names of all Committee members.)

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Five Years Travel at Fair

Featured in the June 17 issue of *Cue Magazine*, weekly guide to Manhattan events, is a conscientious compilation of the art included in all the foreign pavilions at the New York World's Fair, brought up to date and briefly commented upon by *Cue's* art critic, Maude Riley. Including the old master and contemporary shows with the art of the foreign pavilions, Miss Riley estimates that a tour of the section "is equal to five years' supervised travel in art centers of the world."

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Where to Show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Cincinnati, O.

FORTY-SIXTH ANNUAL EXHIBITION OF AMERICAN ART, Oct. 7-Nov. 5, at the Cincinnati Museum of Art, Cincinnati, O. Open to all artists. Media: oil, watercolor, sculpture. Jury of Selection and prizes. Last date for return of entry cards Sept. 5; last day for arrival of exhibits Sept. 18. For full information address Cincinnati Art Museum, Cincinnati, O.

Los Angeles, Calif.

NINETEENTH ANNUAL WATERCOLOR EXHIBITION OF THE CALIFORNIA WATERCOLOR SOCIETY, Oct. 12 to Nov. 10, at the Los Angeles Museum. Media: watercolor, gouache, pastel. Jury. Cash prizes. Last date for return of entry blanks, Sept. 20. Last date for receipt of submissions at the museum, Oct. 5. For information address Miss Margaret Tomkins, Sec'y, 2308 Nottingham Ave., Los Angeles, Calif.

New York, N. Y.

FIRST ANNUAL EXHIBITION OF THE AMERICAN VETERANS SOCIETY OF ARTISTS, through October, at the Barbizon Plaza Art Galleries, 101 West 58th St., New York City. Open to all artists who have served in the armed forces of the United States during the World War. Media: oil, watercolor, graphic arts. Fee \$1.50 for print or drawing; \$2 for watercolor; \$2.50 for oil. Jury of Selection. Submission of work Sept. 5-9. For information address: Charles Andrew Hafner, Chairman, Membership Committee, American Veterans Soc. of Artists, 112 West 54th St.

TWENTY-SIXTH ANNUAL EXHIBITION OF THE ALLIED ARTISTS OF AMERICA, November 11-26, at the Fine Arts Gallery, New York City. Open to all artists. Media: oil, watercolor, mural designs and sculpture. Entry fee. Jury of Selection and prizes. Prospectus to be mailed in October. For information address the Secretary, Howard Spencer, 140 West 57th St., New York City.

Oakland, Calif.

1939 ANNUAL EXHIBITION OF WATERCOLORS, PASTELS, DRAWINGS, AND PRINTS, Oct. 8 to Nov. 5, at the Oakland Art Gallery. Jury. Awards. Last day for receiving entries, Sept. 30. For information and entry blanks, address the Oakland Art Gallery, Municipal Auditorium, Oakland, Calif.

Philadelphia, Pa.

THIRTY-EIGHTH ANNUAL EXHIBITION OF THE PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS, October 22 to Nov. 26 at the Pennsylvania Academy of the Fine Arts, Philadelphia, Pa. All miniature media. Jury. Prizes. Last date for return of entry cards, Sept. 23. Last date for receiving exhibits at Academy, Oct. 7. For information write A. Margareta Archambault; Secretary, Penn. Society of Miniature Painters; 1714 Chestnut St., Philadelphia, Pa.

Portland, Ore.

EIGHTH ANNUAL EXHIBITION OF PAINTING AND SCULPTURE, Oct. 21 to Nov. 19, at the Portland Art Museum, Portland, Ore. Open to all artists. Media: oil, watercolor and sculpture. Jury of Selection. Last day for return of entry blanks Sept. 30. Last day for arrival of exhibits Oct. 6. Cash prizes totalling \$175. For information address: Portland Art Museum, Portland, Ore.

Syracuse, N. Y.

EIGHTH ANNUAL CERAMIC EXHIBITION (ROBINEAU MEMORIAL), Oct. 1-30, at the Syracuse Museum of Fine Arts, Syracuse, N. Y. Open to all American artists. Jury, many prizes, circulating of works. Last day for receiving entries Sept. 18. Prospectus to be mailed early in September. For information address: Miss Anna Wetherill Olmstead, Director, The Syracuse Museum of Fine Arts, Syracuse, N. Y.

Santa Barbara Wins Out

Another museum is to be added to the list of West Coast art institutions when the county of Santa Barbara completes the remodeling of its old post office, a structure that has stood unused since the erection of its new Spanish-style post office more than two years ago. This enterprise, which is being carried out by the county with the aid of the procurement division of the U. S. Treasury, is scheduled for completion in 1940.

The museum project comes as a successful conclusion to more than a year of effort expended by the region's principal artists, art patrons and educators.

Portrait of a Critic

WHEREIN a critic defines a critic, derogates his craft, invalidates a few principles, laments literary legerdemain and consoles himself. Herman Reuter of the Hollywood *Citizen-News*:

"A critic is a publicity man who says you are a genius—and believes it."

"The chief result of a critic's eminently useless activities is to cause the public to realize how dumb he is, and to help it to confirm its belief in its own overwhelming sagacity."

"Compared to a critic, the ordinary, honest, sweating publicity man is a paragon of usefulness. The publicity man has a definite function in the scheme of things: to help sell what he praises. The critic on the other hand, has no such function. Whether your stuff is bought or ignored, it's all the same to him."

"Because neither art nor art appreciation can be taught, a critic needs to find other outlets for his enterprise than trying to make painters out of daubers, writers out of hacks, or musicians out of crooners, or trying to raise a community's cultural level. Soon becoming aware that how well a thing is done matters, after all, very little, but that how impressively it is done matters very much, he makes it his business to search for the impressive—for that which is original and understandable and which expresses something of its creator's emotional experience. If it be well done, so much the better, for then it may be a masterpiece."

"His discoveries made, his job becomes that of writing, to the utmost of his ability, something that is in itself creative and an expression of himself, regarding what he has found, and how it affected him."

"Naturally, mere reviewing, or reporting, has no place in such writing. Criticism is not reporting, neither is it teaching, now, again, salesmanship. Between the lines of valid criticism one may read what amounts to this: 'I have seen (or read, or heard) the work of So-and-So. He has brought out something that was in him and it has stirred me. It is, therefore, worthy.' Concealed under no matter how much literary legerdemain, that is the gist of what a critic says."

"In other words, since it has little effect on those naturally unappreciative of or unresponsive to works of art and since others have no real need of it, criticism is at bottom a futile and preposterous business. Those who engage in it console themselves with the knowledge that once in a blue moon they may turn out something that is in itself impressive and—miracle of miracles—well done."

More Appeasement

"Appeasement," one English paper called it when the Royal Society of British Artists withdrew an allegorical painting from its current annual, in which the devil is represented as holding the heads of Adolf Hitler and Benito Mussolini on the scales of justice. Onlookers in the painting are Haile Selassie, President Roosevelt, Prime Minister Chamberlain, and a few others, including a refugee or two. The artist is Otway McCannell.

Heil, Comrade!

"In light of the new turn in 'world democracy,' it's going to be a dramatic moment at the next meeting of the American Artists' Congress Against War and Fascism and its artists' unions' allies and 'fellow travelers' when the inner circle strikes an attitude and roars: 'Heil, Comrade Hitler!'"—C. J. BULIET in the *Chicago Daily News*.

Oregon Murals

THROUGH a regrettable oversight THE ART DIGEST last month neglected to include in its notice of the new Oregon State Capitol murals a list of the panels executed by Frank H. Schwarz. Schwarz's contributions to the decoration include compositions depicting the discovery of Oregon by land—Lewis & Clark at Celilo Falls; the great wagon train of 1843; two panels representing Oregon industries and one showing Steffie Senter bringing to Salem the news of acceptance to statehood in 1859.

In addition to these works, Schwarz executed all the designs for the domes, ceilings, friezes and stairways, and was also responsible for the installations in the building.

Gramatyk's "Little Toot"

The many studies of tug boats and other harbor craft that Hardie Gramatyk, New York watercolorist, made from his studio window have been compiled into a children's book titled *Little Toot*. A story written by the artist for youthful readers ties the watercolors together, reinforcing the personality and character of the tug boat whose strenuous activities are the heart of this miniature saga. The plot and the art work suggest a creation in the Disney vein.

Seen in Santa Barbara

The September exhibition at the Faulkner Galleries in Santa Barbara, Cal., presents the canvases of Eunice C. MacLennan, Ruth Peabody, and Margaret Roche. Mrs. MacLennan, a member of the National Association of Women Painters and Sculptors, is represented in that association's current 50th anniversary show by a canvas, *Flocking Gulls*. Another of her works, *Black Majesty*, hangs in the Golden Gate International Exposition at San Francisco.

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The Art Digest

ARTISTS
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THE OUTSTANDING

A Noted American Water Colorist



By Juley

JOHN WHORF, of Brookline and Provincetown, is conceded by critic, artist and layman alike, one of America's foremost watercolorists. After early studies at the Boston Museum School of Fine Arts, and with Charles Hawthorne, he later studied abroad. His work is represented in some of America's most important Art Museums, which include the Whitney Museum, John Herron Art Institute, Brooklyn Museum and others. Last year Harvard University conferred an Honorary Degree upon John Whorf for his contribution to Contemporary American Art.

His control of water colors is masterly and to every paper he brings the ultimate in gusto and decision. Mr. Whorf's influence upon thousands of younger artists and students has done much to build up the present high esteem of his work. His color is clean, incisive and true; his composition simple and moving in its dramatic power.

Speaking of his use of Grumbacher Artists' Material, Mr. Whorf wrote:

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John Whorf

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